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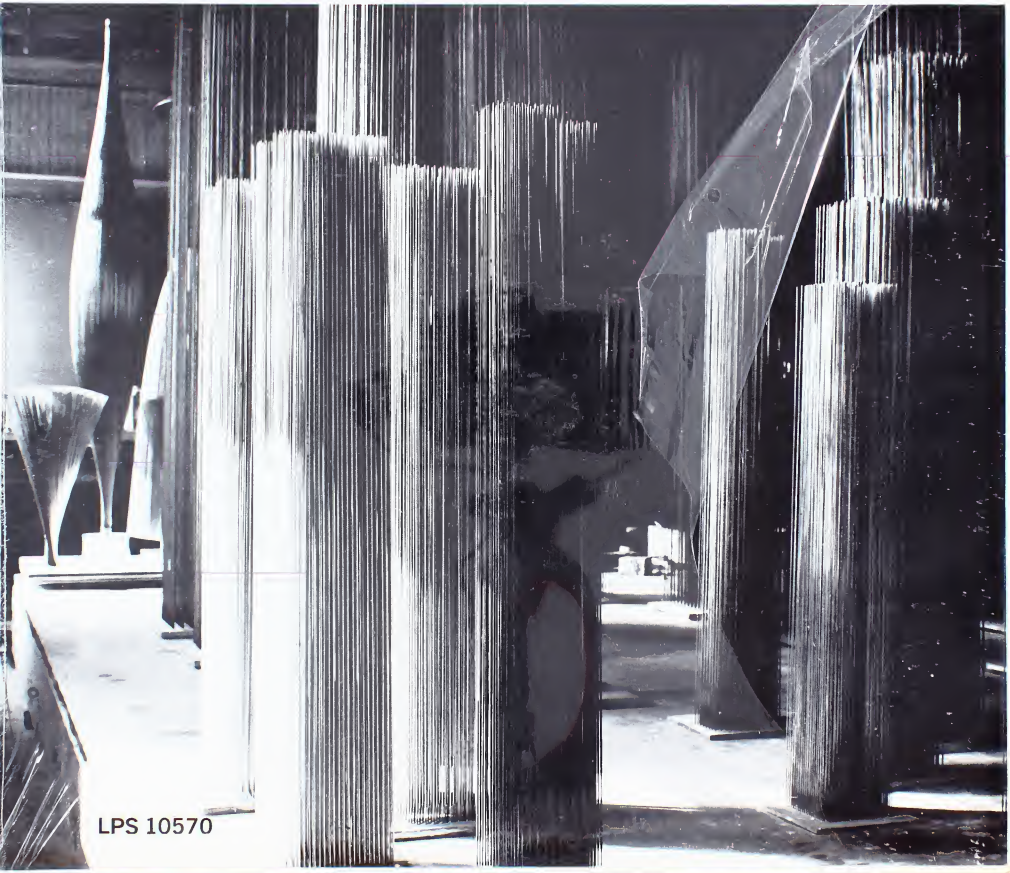
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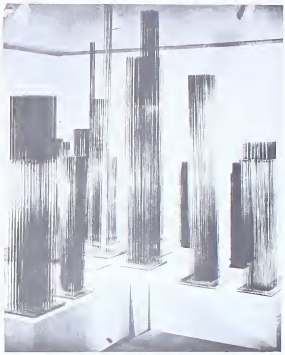
SONAMBIENT



LPS 10570



Harry Bertoia: "Bush" 1964, bronze



STAEMPFLI GALLERY, NEW YORK

Harry Bertoia: Installation—"Sounding" sculptures

THE FINE ARTS / Melodies Heard and Unheard

by D'Otrange Mastai

The relationship between the visual arts and music has always been close, but until recent times chiefly in the sense that music either furnished inspiration or provided subject matter for painters and sculptors. But it is significant, and perhaps prophetic, that at all times terms of praise have been interchangeable: harmonious chords, or forms; brilliant tones, or colors, etc. And of late music has indeed been called to a more active participation with visual media—although in most instances the term should be "noise," or at least "sound," in place of music. Certainly the goal of the avant-garde appears to be cacophony rather than harmony.

Happily, not so with the American sculptor, Harry Bertoia, whose creations, in addition to refined tactile values, have equal appeal for the ear and the eye. This artist—whose first claim to fame was the "Bertoia" chair, in 1952, and who has since provided major decorative elements for public buildings all over the nation*—has been showing, in a group of recent works on display at the Staempfli Gallery in New York, a number of extraordinary "Sounding sculptures." These are somewhat difficult to describe, and illustration does them but partial justice. They consist, basically, of serried ranks of tall slender metal rods, placed either upright or at special slants in rectangular formations. These metallic fasces are not rigid, but "give" when stoked—at the same time releasing lingering musical chords of a weirdly haunting quality, like some other-wordly harps. Monotony is ruled out, since there never can be an exact repetition, and it is obvious also that the familiarity of possession would not bring about a surfeit but rather heighten and deepen the spell.

The Bertoia "sounding sculptures" are timeless rather than merely modern. When one recalls the absurd and unpleasant use of discordant sound in extremist art work, one is grateful indeed that these innovations should now serve to express instead an artistic gospel of serenity and peace, and above all a reverent kinship with Nature. The works of Harry Bertoia celebrate the bounty of the good earth shimmering sheafs of golden wheat stalked in endless rows on "the fruitful plain"; great crashing cataracts, with crystal-pure and steel-hard volutes; or the swift, mystic rushing of myriad-rayed comets against the sky's infinity. To suggest so much, by means so simple, is the mark of a great lyrical poet.

This is sculpture that throbs and chants, whether literally, in the "sounding sculptures," or by suggestion. Its appeal, to all who unite a love of forms to the love of music, should be both immediate and enduring.

*Screen in the Northwestern National Life Insurance Building, in Minneapolis; the globe in the Woodrow Wilson School of Public and International Affairs, at Princeton University; the fountain at the Perpetual Savings and Loan Association Building, in Los Angeles; the bronze mural in the Dulles International Airport, in Chantilly, Virginia; the sun-burst in the Bankers' Trust Company in New York; the fountain for the Civic Center in Philadelphia; the color screen for Brooklyn Federal Courthouse, etc.

Bertoia

COVER PHOTO BY GUY TOMME.

STÉRÉO 9101 202

PHILIPS

PG 200

"THE EVIDENCE" BY EVIDENCE

Face 1

THE EVIDENCE (Dangerous version)
(Tony Rallo/Copperman/P. Krissen/D. Fairstein)

COME INTO MY LIFE
(Copperman/Povillon/Joffo/P. Krissen)
Arrangements by Tony Rallo

VA 87

Face 2

THE EVIDENCE (Normal version)
(Tony Rallo/Copperman/P. Krissen/D. Fairstein)
Arrangements Tony Rallo

DH 501

EXPLOSION OF A PLANET
(Copperman/M. Wickfields)
Arrangements M. Wickfields

THAT WORLD'S LIFE
(Copperman/M. Wickfields)
Arrangements M. Wickfields

MA 907

EVIDENCE'S MESSAGE
(Tony Rallo/Copperman/P. Krissen/D. Fairstein)
Arrangements Tony Rallo

MA 939

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MATAHARI MALAM



NADIRA

MUKA SATU

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(E.F. Kamaluddin/E.F. Kamaluddin)

JOGET GADIS KOTA
(Wan Ibrahim/Norah Sani)

DERITA DI SEBALIK SENYUMAN
(Wan Ibrahim/Norah Sani)

TELATAH ASMARA
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SRLP 6022
NADIRA PRODUCTION

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Susan Muzik: WAN IBRAHIM
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dan 'Jangan Kau Cuba-Cuba' oleh JEREMY
Jururakam: BERTIE/VINCENT LIM
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Kathy Ibrahim



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M$ $4.50

Kathy Ibrahim



SIDE **A**
SEHARI DALAM CINTA
SABAR MENANTI
O! TERUNA
KU KE RINDUAN
KU SANGKA SIANG KIRA NYA MALAM
JOGET HATI TERTAWAN

SIDE **B**
SIAPA NAMA
O! KEKASIH KU
KU KEHILANGAN AYAH
KU NYANYI UNTUK MU
JANJI MU


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MUKA 1

GEMBIRA BERDANSA 4'33
(R. Parissi/D. Tim) Bema Musik/Blaze Music (ASCAP)

HEY HEY TAXI 3'14
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MUSIM BUAHAN 4'20
(Johari Salleh) Pustaka Muzik EMI (M) Sdn. Bhd.

PENGHIBUR 2'21
(Fauzi) Pustaka Muzik EMI (M) Sdn. Bhd.

ANAKKU YANTI 3'49
(Yanto) Pustaka Muzik EMI (M) Sdn. Bhd.

HATIKU RIANG 2'34
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MUKA 2

BERILAH KU SUATU TANDA 2'41
(Smith-Hoven-Winn/Fauzi) United Artists

MALAM SEPI 3'18
(Fauzi) Pustaka Muzik EMI (M) Sdn. Bhd.

BERPURA PURA 2'35
(Fauzi) Pustaka Muzik EMI (M) Sdn. Bhd.

KENANGAN UNTUK MU 5'10
(Yanto) Pustaka Muzik EMI (M) Sdn. Bhd.

NEGERIKU 3'10
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KATAK LOMPAT 3'51
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Pemimpin,
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Keyboards



FAUZI:
Suara Utama,
Gitar Utama,



YANTO:
Saksofon, Seruling,
Klarinet, Konga,
Percussion,
Suara Latar



NASSER:
Gitar Bass,
Suara Latar



SAAD:
Drum,
Suara Latar

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B2. Sandy Mercer – You Are My Love (12" version) 7.32

C1. Bettye Lavette – Doin' The Best That I Can (Walter Gibbons 12" mix) 11.04
C2. Arts & Craft – I've Been Searching (Walter Gibbons 12" mix) 9.58

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SIDE B:	REACTION	6:30	124 BPM

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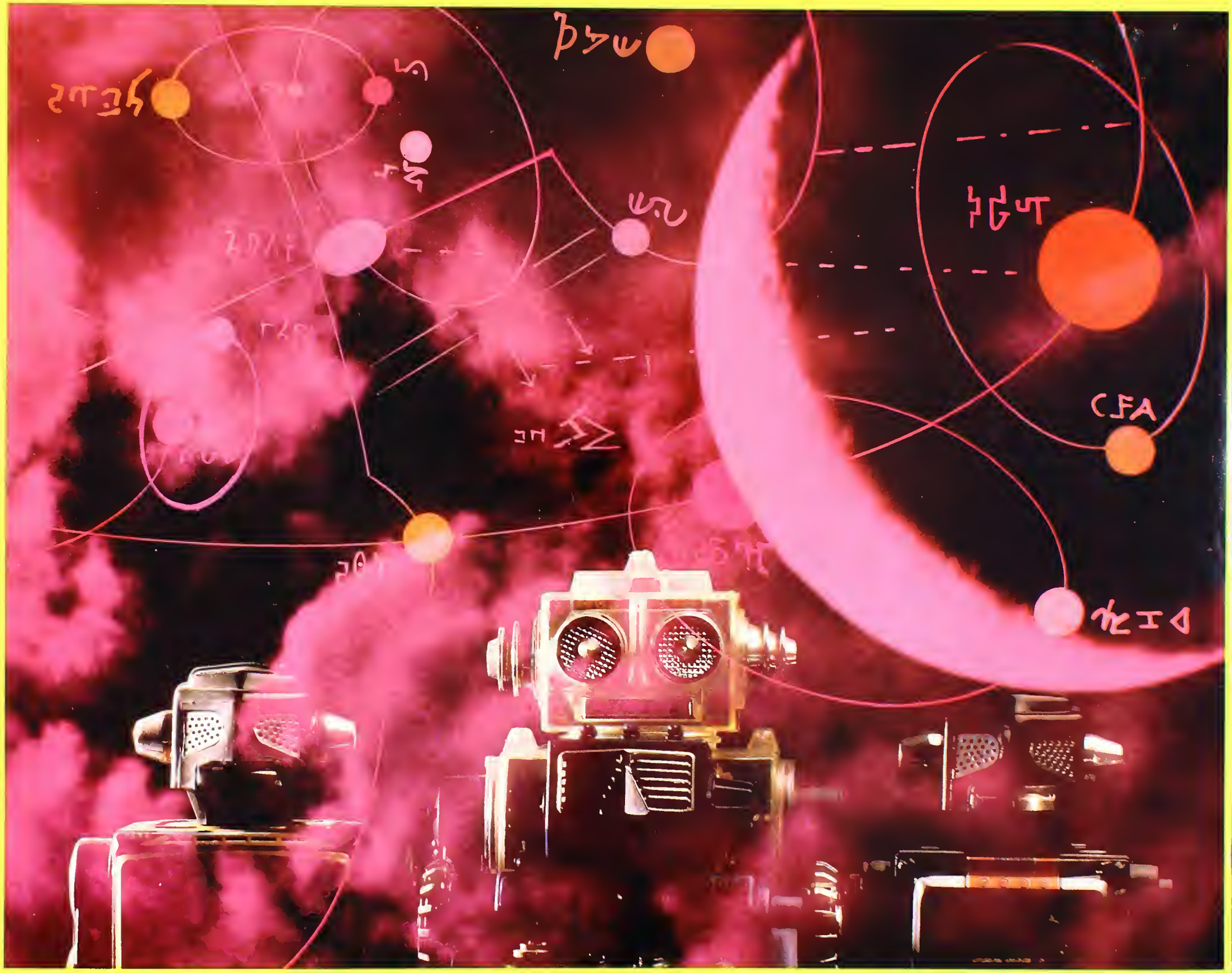
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LOURDES EXTRA	TRETBOOT ZUM SCHAFOTT
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NERVENFALLE	BOCKWURST Á LA MAÎTRESSE
GRÖSSENWAHNSINN	PASSAUKONTROLLE
BESCHEIDENES VERGNÜGEN	WEIN AUS WIEN
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HERRMANNSTROMM	EPITAPH

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SIDE A

DROID 5:45
(R.Musumarra - C.Gizzi)

SIDE B

AUTOMATIC PIANO 5:05
(S.Cundari - M. Limoni)

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Arranged by S.Cundari/M.Limoni

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SIDE TWO
SHAKE WHAT YOU GOT
WHAT A DAY
NOBODY BUT YOU
NOTHIN' BUT A PARTY

ALL SELECTIONS ON THIS L.P. WRITTEN BY JERRY CABATIC
WITH THE EXCEPTION OF "NEW YORK" WRITTEN BY J. SANTANA - Y. NEWMAN



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B I L L I M Y E R LP 211333

Titel A	19:53
Send Me An Angel	3:57
Trying	4:18
Try Now	4:12
Hear Me	4:07
Time Stands Still	3:19

Titel B	22:05
Bad People	4:15
Only A Vision	4:04
What's In an Name	4:41
No Other	4:09
All That Jazz	4:56

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TO HELL WITH BURGUNDY are:
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Karl Walsh – vocals, guitar
Joanne Walsh – vocals, percussion

Trocklisting:
Side A:
1. Who wants to change the world
2. Somewhere anywhere
3. On a ship
4. Razor of truth
5. Falling
Side B:
1. Mother of the sees
2. Earthbound
3. Out of the window
4. For whom the bell talls

TO HELL WITH BURGUNDY sind eine neue Band aus Manchester und (natürlich) ouf dem berühmten FACTORY-Label zuhause. Gegründet wurden sie im Oktober 1987 und hatten zwei Monate später ihren ersten Live-Auftritt. Über einen ihrer Live-Auftritte schrieb der englische MELODY MAKER (22.4.89):"Centre boy is David Essex as wild rover meets Tristan Tzara. ... To his left a young woman with a tambourine, a true virtuoso,– to his right, the screne muso of the three watches over his guitar ... all Mancunians are currently an samething, this trio must have faund pastoral speed. Pleasently silly.' und der englische Saunds (22.4.89) schreibt:"With two guitors and a girl whose drum technique would shame a womble, THWB are healthy, vigaraus and suburban." Alle Kompositianen werden gemeinsam geschrieben,– als Einflüsse nennen sie z.B. SalvadorDali, die Raaches, Jani Mitchell, Fleetwood Mac, David Niven, Jesus und Kate Bush. TO HELL WITH BURGUNDY sind echte 'Loanies' , die mit ihrem Performance Indie-Falk-Rack-Spanish-Western-Minimalismus 'autstanding' sind. Raugh Trade Deutschland hat schan immer Mut zu ungewähnlichen Veräffentlichungen bewiesen. Diese ist eine davon!

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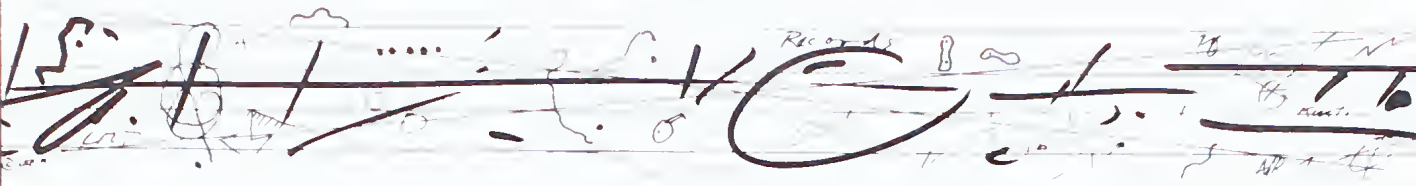
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J O H N B E R G A M O

On The Edge CMP 27 ST / CMP CD 27

Musik-Machen könnte man als einen Vorgang beschreiben, durch den für eine gewisse Zeitspanne Raum mit Klang erfüllt wird. Dies deutet JOHN BERGAMO, der zu den meistrespektierten Percussionisten, Komponisten und Lehrern in seinem Bereich weltweit gehört, mit seinem Solo-Debut On the Edge auf seine ihm eigene Weise: Indem er seine Hände, Vibraphon-Schlegel, Stöcke, "Superballs", etc. einsetzt, um Oberflächen und Objekte aus Haut, Holz, Metall - und sogar seinen eigenen Kopf - zum Klingen zu bringen, erforschte er die unbegrenzte Palette rhythmischer, melodischer und tonaler Möglichkeiten, die zeitgenössischen Percussionisten offenstehen.

Das Album On The Edge, das im Mai 1986 im Studio von CMP Records aufgenommen und von Walter Quintus und Kurt Renker mit Mark Nauseef produziert wurde, enthält "live" eingespielte Stücke, aber auch manche, bei denen mit Overdubs gearbeitet wurde, sowie zwei Titel, die während des Spielens elektronisch erweitert wurden. Das Album kann mit einer bemerkenswerten Palette von Klang-Strukturen aufwarten, die ein faszinierendes Hör-Erlebnis garantieren.

Bergamo, der seit 1970 Fakultätsmitglied des California Institute of the Arts (Cal Arts) ist und momentan dessen Percussion-Abteilung leitet, wurde am 28. Mai 1940 in Englewood, New Jersey, geboren. Schon als Kind begeisterte er sich für Schlaginstrumente, entdeckte schließlich den Jazz und begann schon als Teenager, in der High-School-Jazz-Band zu spielen. "Ich schloß mich einem Trompeter an, wir stellten Bands zusammen und hörten Bebop, wobei ich versuchte, einige von Max Roach's vier-Takte-Soli zu lernen", erinnerte sich Bergamo. "Ich verließ die High School mit derart schlechten Abschlußnoten, daß ich niemals auf einem guten College angenommen worden wäre und somit nur zwei Möglichkeiten blieben: die Luftwaffe - doch ich verpaßte leider den Vorspieltermin für deren Band - oder eine Musikhochschule. Ich hatte von der Manhattan School of Music gehört und beschloß, dort vorzuspielen, obwohl ich ehrlich glaubte, daß diese Aktion zum Scheitern verurteilt war, da ich lediglich die Snare-Drum spielen konnte. Hätte man von mir verlangt, den Kammerton A vom Blatt zu lesen: vergiß es! Denn ich konnte nicht mal den Violin-Schlüssel lesen. Nun, ich bestand diesen Eingangstest, und sie akzeptierten mich, weil ich die Snare-Drum so gut spielen konnte. 1962 graduierte ich schließlich mit einem Master of Music"-Abschluß."

Obwohl Bergamo eine Vorliebe für den Bebop hatte und im August 1959 drei Wochen lang die Lenox School of Jazz in Massachusetts besuchte, spielte er nach seinem Abschluß der Manhattan School of Music u.a. mit Paul Price, Gunther Schuller und Lukas Foss "zeitgenössische Konzert-Musik". "Dieser Trompeter, mit dem ich befreundet war, John Eckert, besuchte die Eastman School of Music in Rochester, und wir nahmen mit einem seiner Klassenkame-

b.w.

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raden, Ron Carter, ein Demo-Band auf, das John und mir Stipendien für die Lenox School einbrachte. Das war eine unglaubliche Erfahrung. Jeder spielte in verschiedenen Bands: Herb Pomeroy leitete die Big-Band und die Leiter meiner kleinen Gruppen waren Percy Heath und Kenny Dorham. John Lewis war ebenfalls ein Mitglied der Fakultät und hatte Ornette Coleman und Don Cherry mitgebracht, was zu starken Kontroversen führte. Ich hatte die Möglichkeit, mit Ornette zu jammen - ich spielte Schlagzeug und er Klavier -, und ich hatte acht oder neun Stunden bei Max Roach, der mir sehr geholfen hat. Doch dann kam Anfang der 60er Jahre eine unglaubliche rassistische Bewegung - genannt 'Crow Jim' -, die besagte, daß Weiße nicht Jazz spielen könnten. Ich verzichtete darauf und verschenkte sogar alle meine Platten, weil mich die ganze Szene so anwiderte. Ich dachte mir, als Weißer, der keinen Jazz spielen kann, könnte ich ebenso gut was tun, was Weiße können."

Mit Hilfe von Price und Michael Colgrass wurde Bergamo in der Neuen-Musik-Szene an der Ostküste aktiv. Die Sommer von 1963-65 verbrachte er als Percussion-Student in Tanglewood, ausgestattet mit einem Fromm-Forschungs-Stipendium, und 1964-66 war er Mitglied eines Improvisations-Ensembles, das Lukas Foss, damals Dirigent der Buffalo-Philharmoniker, an der State University of New York zusammengestellt hatte. Gunther Schuller, der Bergamo an der Lenox-School kennengelernt hatte, war ebenfalls einflußreich: "Ich erinnere mich an eine Situation, als er ein ungeheuer schweres Musikstück hatte und einen Freund und mich anrief. Er war sich durchaus im klaren darüber, daß es gewagt war, mit zwei Jugendlichen zu arbeiten, aber er war zum Äußersten entschlossen. Nun, wir gingen hin und spielten so gut, daß ich seitdem einer seiner 'Jungs' war und durch ihn regelmäßig Engagements in New York bekam."

1966, während seines zweiten Jahres mit Foss, kam Bergamo in Kontakt mit indischer Musik, die seine kreative Entwicklung wesentlich beeinflussen sollte. "Diese Inder, Ost-Inder, traten in Buffalo auf, und das war das erste Mal, daß ich tatsächlich einen Tabla-Spieler live sah. Schlagzeuger sind manchmal von so einer Sucht getrieben: wenn wir jemanden etwas spielen sehen, müssen wir das unbedingt lernen, und diese Inder haben mich inspiriert. Ich ging nach Kalifornien - und schließlich nach Indien -, um Tabla zu studieren, und war total besessen davon. Ich habe viel Zeit und Energie darauf verwendet, mir die entsprechenden Grundlagen zu erarbeiten. Dadurch entwickelte sich mein Interesse für indische Percussion, und ich lernte sehr viel über verschiedene Schulen und Stile indischer Musik und eine Vielzahl von Hand-Techniken, die ich generell bei der Percussion anwende."

In Indien und den USA studierte Bergamo: Tabla bei Mahapurush Misra, Shankar Gosh und Ustad Alla Rakha; Kanjira bei T. Ranganathan; Gatham bei T.H. Subashchandran und T.H. Viniakram; und bei P.S. Venkateshan. Er begleitete verschiedene Künstler der Nordindischen Klassik und bestritt mit John Mc-Laughlin's Shakti eine Kanada-Tournee. Bei K.R.T. Wasitodiningrat und I. Nyomen Wenten hat er auch javanesische und balinesische Gamelan-Musik studiert und war während der vergangenen sechs Jahre Mitglied der Cal Arts Gamelan-Orchester.

Über seine akademischen Pflichten bei Cal Arts hinaus, deren Fakultät so bemerkenswerte Instrumentalisten und Komponisten wie Charlie Haden, James Newton, Morton Subotnik und Mel Powell angehören, tritt Bergamo auch regel-

mäßig mit der Repercussion Unit auf, einem Percussion-Ensemble, das er vor 11 Jahren gründete und bei dem ferner Ed Mann, Lucky Mosko, Gregg Johnson, Jim Hildebrandt und Larry Stein mitwirken. Dadurch, daß er in Los Angeles lebt, ergab sich für ihn hin und wieder die Möglichkeit, bei Studio-Sessions mitzuspielen, wobei Aufnahmen für so unterschiedliche Musiker wie Frank Zappa, Herb Alpert, Van Dyke Parks und Harry Nillson entstanden. Im Juli 1986 gehörte Bergamo mit Glen Velez und Steve Gadd zu den drei Solisten, die - neben verschiedenen Gruppen - eingeladen wurden, die Vereinigten Staaten auf dem "Festival of World Percussion" der Expo '86 in Vancouver, Kanada, zu vertreten. Dort war er bei vier Auftritten dabei, die ein Aufgebot von 150 internationalen Percussionisten vorstellten, und trat als Gast-Solist mit dem berühmten Percussion-Ensemble Nexus auf.

Bergamo komponiert zur Zeit in erster Linie für die Percussion Unit, erhält aber auch Aufträge von so anerkannten Neue-Musik-Ensembles wie der California Ear Unit, und eine seiner frühesten Kompositionen, "Four Pieces for Tympani" (1961), gehört zu den meistaufgeführten Percussion-Stücken dieses Jahrhunderts und damit zum klassischen Percussionisten-Repertoire.

Auf On The Edge kommen nun Bergamo's verschiedene musikalische Aktivitäten zusammen. "Ich sehe mich selbst in erster Linie als einen Schlagzeuger", erklärt er, "und wenn ich jetzt vor die Wahl gestellt würde, mich für ein einziges Instrument zu entscheiden, das ich dann bis an mein Lebensende spielen müßte, würde ich mich wahrscheinlich für einige Trommeln oder das Schlagzeug entscheiden. Ich kann nicht bestreiten, daß die ganze Jazz-Szene mich stark beeinflußt hat, und nicht nur einzelne Musiker wie Krupa, Rich, Roach und Blakey haben auf meine Spielweise eingewirkt, sondern die gesamte Philosophie des Jazz. Daß Musik auch jenseits beschriebenen Notenpapiers existiert, hat einen tiefen Eindruck bei mir hinterlassen: Später, als ich ein Mitglied des Manhattan Percussion Ensembles war, kam ich zu der Einsicht, daß man mit mehr als jenen 12 Noten Musik machen kann, mit denen wir seit dem "Wohltemperierten Klavier" in erster Linie vertraut gemacht worden sind. Aber es existieren auch noch Noten zwischen diesen 12, etwa auf einer Auto-Bremstrommel oder einem gestrichenen Metallrohr oder einem Becken ... und all das hat mir als Anregung gedient, Musik zu schreiben. Ich habe viele Stücke geschrieben, die nicht für Instrumente reiner Stimmung gedacht sind. Mit dieser relativen Stimmung bin ich sehr zufrieden."

Bergamo zeigt mit seiner Musik, daß sich in der Rolle des Percussionisten enorm viel verändert hat, seit er vor 25 Jahren in Manhattan begann. "Percussionisten waren immer die 'schwarzen Schafe' innerhalb der klassischen Musik, standen hinten im Orchester und wurden nur deshalb ernst genommen, weil die anderen Musiker uns brauchten, um das Timing zu halten", sagt er. "Heute haben wir jedoch einen etwas besseren Status, weil zeitgenössische Komponisten nun wissen, daß wir - eher noch als andere - dazu bereit sind, alles zu machen. Wir hauen nicht mehr lediglich auf ein paar Dingen herum. Wir streichen Sachen, wir blasen durch Gegenstände, reiben, schütteln und - natürlich - schlagen Gegenstände. Um ein Beispiel zu bringen: damals in Buffalo hat mir einer meiner Freunde, der Bassist Buell Neidlinger, gezeigt, wie man den Arm bewegt, und ich habe diese Erfahrung auf das Streichen von Percussioninstrumenten übertragen. Emil Richards zeigte mir, daß sich mit Hilfe eines kleinen Gummiballs, den man am Ende eines Stockes befestigt, ein wahnsinniger Klang erzeugen läßt, indem man ihn an einer Trommel oder einem Gong reibt."

b.w.

Bergamo hat sich diese und andere Neuerungen für seine Klang-Experimente auf On the Edge vollkommen zunutze gemacht. "Seit 25 bis 30 Jahren sind Percussion und Elektronik in erster Linie dafür verantwortlich, daß innerhalb der zeitgenössischen Musik Neuland beschritten wird. Die anderen Instrumente sind wundervoll, aber auch sehr begrenzt. Percussionisten stehen unbegrenzt Materialien zur Verfügung, und wir können unser gesamtes Klang-Spektrum selbst bestimmen. Es liegt ein großer Reiz darin, so laut spielen zu können, daß die Leute ihre Ohren spitzen müssen, um dich zu hören. Wir können die volle Dynamik-Palette ausschöpfen, angefangen bei Tönen, die nur Hunde wahrnehmen können, bis hin zu Tönen, die bei Zuhörern Angst verursachen. Ich würde die Percussion nicht gegen eine andere Instrumenten-Familie eintauschen wollen, die Elektronik einmal ausgenommen - das ist eine spezielle Angelegenheit. Obwohl Elektronik weniger instrumentale Fähigkeiten erfordert, haben wir es hier mit einer total anderen Welt zu tun. Das war eine der unerwarteten Überraschungen, die ich erlebte, als wir On The Edge aufnahmen. Anfangs dachte ich, daß 'Piru Bole' und 'On the Edge' die bedeutendsten Stücke des Albums sein würden, das erstgenannte, weil es meine Faszination für Hand-Trommeln deutlich macht, und das letztgenannte, weil es meine Klang-Besessenheit repräsentiert. Aber meine Zusammenarbeit mit Walter bei 'The Sirene of...' und 'Whatever', wobei er die von mir erzeugten akustischen Klänge elektronisch erweiterte oder verwandelte, war für mich ebenso bedeutsam wie der Moment, als ich Max Roach zum ersten Mal hörte. Ehrlich gesagt wußte ich nicht, was ich erwartete, als er sagte "Laß uns einfach mal ein bißchen herumprobieren und sehen, was dabei herauskommt", und das Ergebnis hat mich dann total begeistert. Ich habe nun 16 Jahre Cal Arts hinter mir und indirekten Kontakt zu unserer Elektronik-Abteilung gehabt, doch so etwas wie hier haben wir dort nicht erreicht. Die Erfahrung, mit elektronisch erweiterten Klängen zu arbeiten, hat mir eine völlig neue Tür geöffnet, und ich plane schon jetzt ein Album, das ausschließlich dieser Art der Klang-Erforschung gewidmet sein wird."

Oktober 1986

Zur Beachtung: Die einzigen Stücke des Albums On The Edge, bei denen mit Elektronik gearbeitet wurde, sind "The Sirene of ..." (LP & CD) und "Whatever" (nur CD). Alle anderen Stücke enthalten ausschließlich natürliche akustische Klänge.

Die CD-Version von On The Edge enthält drei zusätzliche Titel: "I Feel More Like I Do Now Than I Did When I Got Here", "Whatever" und "Wuhan Darshan".

Gesamtlänge der LP: 39:55 Minuten
Gesamtlänge der CD: 62:45 Minuten

* * * * * * * * * * * * * * *

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The PERFECT DISASTER

RTD 116VÖ: 12.06.89

THE PERFECT DISASTER were discovered wandering the grounds of Fairfield Hospital Asylum in the previously unheralded Bedfordshire village of Arlesey. Vocalist Phil Parfitt was a refugee from the institution, where he'd previously worked as dietary consultant, supplying the inmates with egg custard and a lip-curling sneer for breakfast, luncheon and dinner. The rest of the group took up with him for a bet.

THE PERFECT DISASTER made a handful of recklessly brilliant records for the Glass label, including their first album 'Perfect Disaster' and the classic road single 'Bluebell'.

After signing to Fire Records in early 1988, the band resurfaced with the 'T.V. (Girl On Fire)' single - which found them in mellower but no less passionate mood - followed by their searing second album, the appropriately entitled 'Asylum Road'. In between huge rhythmic uppercuts laced with scything guitars and crafty dashes of pop impurity, it grooved seductively on the mesmeric plane ... to the analyst. 'Asylum Road' was a masterpiece of rock'n'roll caprice.

Having exorcised his hospital background with this album, Parfitt swiftly decamped to Brighton to soak up the sea air, crank out his copy of 'Bo Diddley's Beach Party' for topless sunbathers and whip the new Disaster line-up into shape before setting out for live dates with kindred souls such as The Pixies, Jesus & The Mary Chain, The Chills and Wolfgang Press.

THE PERFECT DISASTER's new album, 'Up', features the pulsating drive of their recent single, the anthemic 'Time To Kill', plus the all-out immediacy of 'Hey Now' and 'Shout' which contrast stunningly with the 12-minute opus 'Down'.

'Up' is a musical see-saw of emotions. Lyrically, it's a deceptively simple new draft of the existentialist's handbook, but rhythmically it's a filthy, swarming slab of rock'n'roll fury. Raw power.

THE PERFECT DISASTER ... from nowhere, exploring nowhere, exploding into colour. Suddenly again.

Phil Parfitt ..... vocals/guitar
Dan Cross ..... lead guitar
Josephine Wiggs ... bass, cello, double bass
Phill Outram ..... drums

THE PERFECT DISASTER

aktuelle LP/CD *"UP"* RTD 116 Vö: ca. Ende Mai

"Hier ist die Band, auf die alle gewartet haben. Nicht House Of Love sondern PERFECT DISASTER geben dem Gitarrencamp wieder Hoffnung. THE PERFECT DISASTER treiben den Gitarrenpop in eine wünschenswerte Richtung:Gleichermaßen reizvolle wie charakterstarke Gitarrenarbeit und einfache Texte erzeugen Atmosphäre." Bremer Blatt 10/88



SIDE A

55 Miles
Go Away
B52

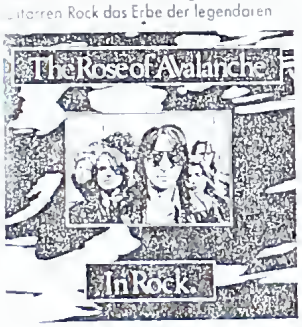
SIDE B

It Doesn't Matter
Hey Now
Down
Time To Kill

THE ROSE OF AVALANCHE
In Rock (Rough Trade)

THE PERFECT DISASTER
Asylum Road (Rough Trade)

Willkommen im Reich des weißen Lichts und der schwarzen Schatten! The Rose Of Avalanche und The Perfect Disaster zelebrieren mit ihrem duster-ongehauchten Gitarren Rock das Erbe der legendären



Velvet Underground. Während sich Rose Of Avalonche mehr den melodisch-heavy rockigen Elementen verschreiben (in Richtung Leather Nun, Sisters Of Mercy), touchen Perfect Disaster mit ihrer zweiten LP mehr in die elektrifizierte Folk-Ecke ein, somit sind sie auch einfach näher dran, am Originol, den Velvet Underground! *(in)* (The Rose... : *CD simulton mit LP, keine Bonus Tracks*, The Perfect...: *nur auf LP*)

* * * *

ROUGH TRADE

FIRE RECORDS

Neu und exklusiv bei ROUGH TRADE DEUTSCHLAND ist das Londoner Label FIRE Records. Als erste Veröffentlichung erschien bereits die neue Studio-LP von **SPACEMEN 3** mit dem auf ihr neues Label verweisenden Titel ***"PLAYING WITH FIRE"*** (RTD 107), Ende April folgten die **CLOSE LOBSTERS** mit dem Album ***"HEADACHE RHETORIC"*** (RTD 111) und noch im Mai wird die neue LP/CD von **THE PERFECT DISASTER** mit dem Titel ***"UP"*** folgen(RTD 116).THE BLUE AEROPLANES, die PARACHUTE MEN und THE ROYAL ASSASSINS sind weitere interessante Acts auf diesem noch jungen englischen Label, das mit Veröffentlichungen von The Rose Of Avalanche die bisher größten Erfolge verbuchte

BRAIN 2/1078 STEREO

KLAUS SCHULZE

CYBORG



KLAUS SCHULZE

CYBORG

BRAIN 2/1078
STEREO
(0650)

Seite 1	Seite 2	Seite 3	Seite 4
SYNPHÄRA	**CONPHÄRA**	**CHROMENGEL**	**NEURONENGESANG**
(Klaus Schulze) 22:49	(Klaus Schulze) 25:52	(Klaus Schulze) 23:49	(Klaus Schulze) 24:57



Cyborg - gewidmet Rita Schulze

Klaus Schulze 3101 Hambühren II · Fuhrenkamp 9 · Tel. 05084/2797

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mr FINGERS

Introduction



side one

closer - 5.37
Words and Music by Larry Heard
All instrumentation,
lead & background vocals
by Larry Heard



on a corner called jazz - 5.07
Words by L. A. Pearson, Jr. E. McEwen.
Music by Larry Heard. All instrumentation except',
lead vocal by Larry Heard. *Stanley J-eito sax.
Donell Rush-background vocals' vocal arrangements.
Kym Sims-background vocals.

MCA 10571
MCC 10571
MCAC 10571
MCD 10571
MCAD 10571
℗ 1992

on my way - 4.57
Words and Music by Larry Heard.
All instrumentation, lead & background vocals
by Larry Heard.

empty - 5.17
Words by R. Owens. Music by Larry Heard.
All instrumentation except', background vocals
by Larry Heard.
Robert Owens – lead vocals.
*Stanley J-eito sax.

survivor - 4.40
Words and Music by Larry Heard.
All instrumentation, lead and background vocals
by Larry Heard.

side two

we can work it out - 5.39
Words and Music by Larry Heard.
All instrumentation, lead vocal by Larry Heard.
Donell Rush-background vocals & vocal arrangements.
Joan Collazo-background vocals.
Kym Sims-background vocals.

dead end alley - 5.35
Words by Robert Owens.
Music by Larry Heard.
All instrumentation by Larry Heard.
Robert Owens – vocals.

waves against the shore - 4.56
Music by Larry Heard.
All instrumentation except', by Larry Heard.
*Wesley Wyatt-percussion.
*Aminah Afza Wyatt-bells.

alright - 5.00
Words and Music by Larry Heard.
All instrumentation, lead vocal by Larry Heard.
Donnil Rush-background vocals & vocal
arrangements. Joan Collazo-background vocals.
Rene Mohanon-background vocals.

what about this love? - 6.37
Words and Music by Larry Heard.
All instrumentation, lead and background vocals
by Larry Heard.

Sleeve design - Fons Skinnut Photography - Richard Lohr

Produced by Larry Heard for HWH Productions, Inc.

Engineer: Mike Konopka. Assistant Engineers: Tommy White, David Trumfio, Chris Alverado. *Recorded directly to DAT. *Engineer: Larry Heard. *Sweetening: Mike Konopka. Recorded and mixed at Seagrape Recording Studios, Chicago, Il.

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DISCO LADIES



"Three's Company..."

DISCO LADIES

"Three's Company..."



SIDE 1

BETTER THAN WALKING OUT **6:43**
LOVIN' YOU IS SO EASY **5:38**
WOMAN (instrumental) **3:09**

SIDE 2

OUR LOVE IS SPECIAL **2:34**
I SECOND THAT EMOTION **5:07**
WOMAN **2:53**

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REALITY

Reality

A

1. **CACHERO** 2:57 (F.W. Douglas, R. Burnet)
2. **WAR** 4:46 (L. Vos, F.W. Douglas)
3. **MUSIC IN MY HEAD** 2:49 (C. Yang, F.W. Douglas, G. Gaddum, F. Sherman)
4. **MACK ONE** 4:09 (F.W. Douglas, R. Burnet)
5. **CHANGE THE WORLD** 2:34 (F.W. Douglas, L. Vos)

B

1. **ACROSS THE OCEAN** 4:08 (F.W. Douglas, F. Sherman)
2. **HIGH WINDS** 2:57 (F.W. Douglas)
3. **ACAPULCO GOLD** 5:02 (F.W. Douglas)
4. **GUYANA GROOVE** 3:19 (F.W. Douglas, R. Burnet, L. Vos)
5. **NOWHERE TO HIDE** 4:04 (C. Yang, F.W. Douglas, G. Gaddum, R. Burnet)

REALITY:
TONY SHERMAN - vocals
LESLIE VOS - vocals
FRANKY DOUGLAS - guitar
ROËL BURNET - congas
GLENN GADDUM - organ
RUDY VAN WILGEN - timbales
JULES MCDONALD - bass
WILLIAM LINDFORS JR. - drums

Recording information:
Recorded at the Decca Studio,
Paris, France, 1971
Produced by Franky Douglas

DISCOGRAPHY
1971 7" **War / High Winds** PINK ELEPHANT 22.577 France
1971 7" **Mack One / Change The World** POLYDOR Venezuela
1972 LP **Reality** BLUE ELEPHANT 855.012H Netherlands
1972 LP **Reality** POLYDOR 2310169 Brazil
1973 LP **Tony And Reality** SOUND RECORDS SR1002 Netherlands
1978 7" **War / Mack One** SCRAMBLE SRS 510.083 Netherlands



1971 7" **War / High Winds**
PINK ELEPHANT 22.577 France



1972 LP **Reality**
BLUE ELEPHANT 855.012H Netherlands



1973 LP **Tony And Reality**
SOUND RECORDS SR1002 Netherlands



1978 7" **War / Mack One**
SCRAMBLE SRS 510.083 Netherlands

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STEREO
MUSIC FOR SENSATIONS

DESIGNER GIACOMO MANCELLI

mca

MAPS 5613
STEREO

MUSIC FOR SENSATIONS

Side 1

1. FOR CYNTHIA 3'50"
2. OKINAWA 4'15"
3. PERPETUAL RHYTHM 3'25"
4. SPACE 2'50"
5. IMPRESSION 2'50"

Side 2

1. AUTUMN BALLAD 3'20"
2. OBSESSION 3'57"
3. ECLIPSE 2'55"
4. METAMORPHOSIS 3'25"
5. FLOWERS MARCH 4'00"

Musiche di GIANNI FALLABRINO

Orchestra diretta dall'Autore

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WOMACK & WOMACK



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Love Wars

- Special extended mix
- Instrumental Version

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122
SINGLE
45 rpm/stereo

124

WOMACK & WOMACK



LC 0192

HMV

Love Wars

- Special extended mix
- Instrumental Version

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BRAN

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(0559)
0660.094



SEITE 1

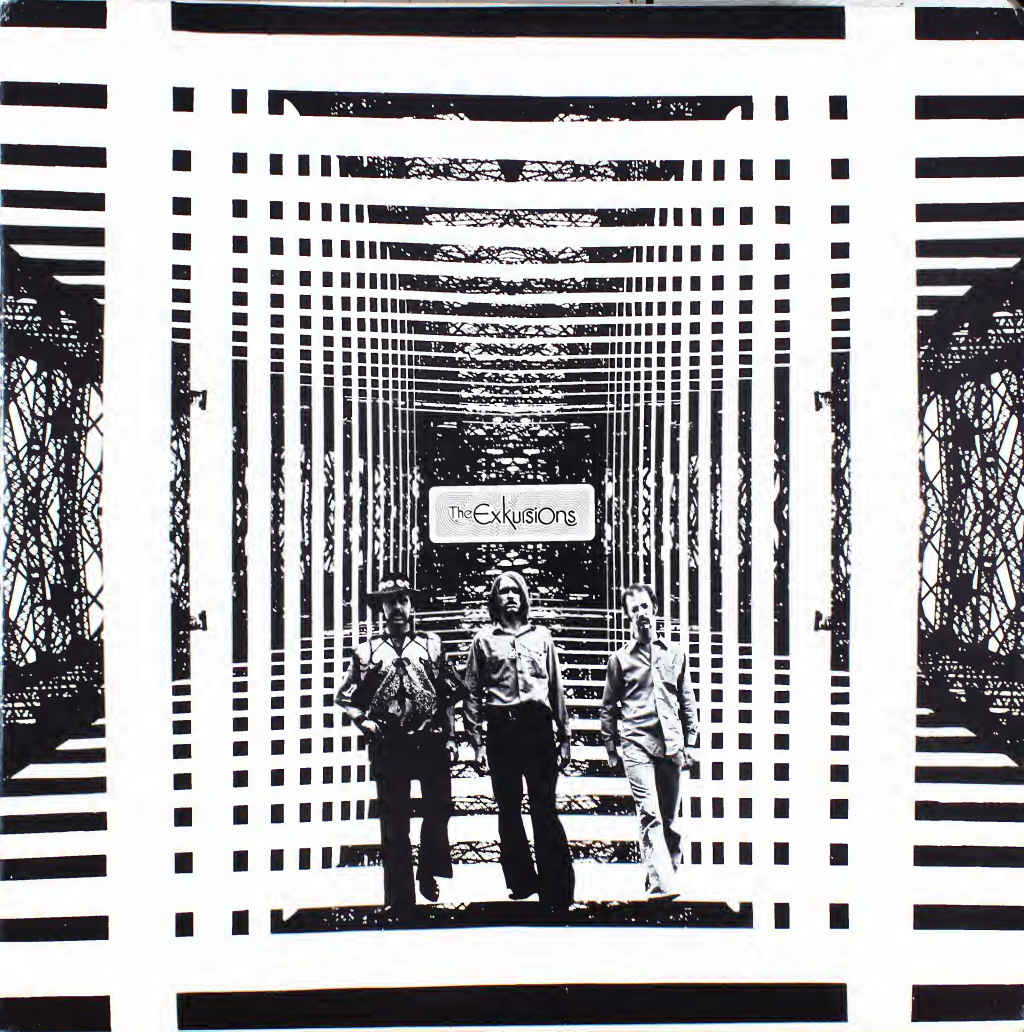
1. **IRGENDWO, IRGENDWANN** 4:35
(D. Jobst/D. Joh)
2. **WENN NICHT MEHR ZAHLEN UND FIGUREN** 3:25
(E. Mühlböck/Novelle-Textübertragung von F. Mühlböck)
3. **ASTRALIS** 6:50
(F. Mühlböck/Novelle-Textübertragung von F. Mühlböck)

SEITE 2

1. **SONNENWENDE**
a) **Brandung** 3:42
(L. Rainer)
b) **Feuer bricht in die Zeit** 3:57
(L. Rainer/F. Mühlböck)
c) **Sonnenfinsternis** 3:30
(L. Rainer/F. Mühlböck)
d) **Dämmerung** 3:42
(L. Rainer/F. Mühlböck)

Produziert von Achim Reichel für Gorilla Musik
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Walter Trier 1892


The Exkursions

About the Exkursions

The Exkursions were formed in Chicago in 1968. Mike and Fyl were in the original group and were later joined by Leon in 1969. The "group sound" was spawned out of Chicago's own particular blend of jazz, blues and rock.

It has since matured, along with the group's experience of life. The most critical factor in their music today is a relationship to Jesus, the Messiah. Their commitment to Him has brought a new sound, a new hope, and a new way.

They have toured extensively throughout the colleges and universities of the Eastern U.S.A. In 1970 and 1971 the Exkursions were the featured attraction at Fort Lauderdale during Easter week.



Mike Johnson
Chicago
10-11-45



Fyl Jonnzen
Chicago
7-27-44



Leon Wilson
Frog Holler, N.C.
10-3-48

Side One.

1. Picture Woman (5:25) Johnson
2. Dry Ground (3:49) Jonnzen/Johnson
3. Baby You Lied (6:03) Johnson
4. What Happened To Me (2:37) Jonnzen/Johnson

Side Two.

1. Third Eye (4:50) Jonnzen/Johnson
2. You & Me (4:55) Johnson
3. It's Been Set Down (4:47) Johnson
4. Would You Believe (4:17) Johnson

Credits: Cover design and photos — Bill Metzger
Stereo engineering — Fyl Jonnzen
Art — Dan Downs / Greg Waslo


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Amon Düül 2

SIDE 1

KANAAN	3.56
DEM GUTEN, SCHÖNEN, WAHREN	6.00
LUZIFERS GHILOM	8.02
HENRIETTE KRÖTEN-SCHWANZ	1.59

DIETER SERAS:	DRUMS/ ELECTRIC CYMBALS
PETER LEOPOLD:	DRUMS
SHRAT:	BONGOS/VOCALS/ VIOLINE
RENATE KAUP:	VOCALS/ TAMBOURIN
JOHN WEINZIERL:	GUITAR/ 12-STRING-BASS
CHRIS KARRER:	VIOLINE/GUITAR/ 12-STRING-GUITAR SOPRAN-SAX/VOCALS
FALK ROGNER:	ORGAN
DAVE ANDERSON:	BASS
GUESTS:	
HOLGER TRÜLZSCH:	TURKISH DRUMS
CHRISTIAN BOCHARD:	VIBRAPHON

SIDE 2

SOAP SHOP ROCK	
A/BURNING SISTER	3.41
B/HALLUZINATION GUILLOTINE	3.05
C/GULP A SONATA	0.45
D/FLESH-COLOURED ANTI-AIRCRAFT ALARM	5.53
SHE CAME THROUGH THE CHIMNEY	3.56

PETER LEOPOLD:	DRUMS
SHRAT:	BONGOS/VOCALS
RENATE:	VOCALS/TAMBOURIN
JOHN WEINZIERL:	GUITAR/ 12-STRING-GUITAR/ VOCALS
CHRIS KARRER:	VIOLIN/GUITAR/ VOCALS 12-STRING-GUITAR
FALK ROGNER:	ORGAN
DAVE ANDERSON:	BASS



THE CLASSIC GERMAN Rock Scene

SIDE 3

RESTLESS SKYLIGHT-TRANSISTOR CHILD	19.33
LANDING IN A DITCH	
DEHYPNOTIZED TOOTHPASTE	
A SHORT STOP AT THE TRANSSYLVANIAN BRAIN-SURGERY* **	
RACE FROM HERE TO YOUR EARS	
A/LITTLE TORNADOES**	
B/ OVERHEATED TIARA	
C/THE FLYWEIGHTED FIVE	
RIDING ON A CLOUD*/****	
PARALIZED PARADISE*	
H. G. WELL'S TAKE-OFF***	

JOHN WEINZIERL:	GUITARS/**VOCALS
CHRIS KARRER:	ACC. GUITAR/ E GUITAR/VIOLIN/ **VOCALS
LOTHAR MEID:	BASS/DOUBLE BASS/ ***VOCAL
PETER LEOPOLD:	DRUMS/ PERCUSSIONS
K.H. HAUSMANN:	ELECTRONICS/ SOUND ENGINEER
GUESTS:	
JIMY JACKSON:	ORGAN/CHOIR-ORGAN/PIANO
AL GROMER:	SITAR
HENRIETTE KROTENSCHWANZ:	VOCALS****
ROLF ZACHER:	VOCALS*****

SIDE 4

C.I.D. IN URUK	5.30
J. WEINZIERL	
ALL THE YEARS ROUND	7.20
J. WEINZIERL/R. KNAUP/F. ROGNER	
BALLAD OF THE SHIMMERING SAND	6.33
C. KARRER/F. ROGNER	

JOHN WEINZIERL:	E-GUITAR/ACC. 12-STRING/VOCAL
CHRIS KARRER:	E-GUITAR/ACC. GUITAR/VIOLIN/ SOPR.-SAX/VOCAL
LOTHAR MEID:	BASS/VOCAL
HENRIETTE KROTENSCHWANZ:	VOCAL
DANNY FICHELSCHER:	DRUMS/CONGAS
PETER LEOPOLD:	DRUMS/TAMBOURIN
KARL H. HAUSMANN:	KEYBOARDS/ ELECTRONICS/ ORGANS

PRODUCED BY OLAF KÜBLER & AMON DÜÜL 2
ALL COMPOSITIONS, ARRANGEMENTS & LYRICS BY AMON DÜÜL 2
ART DIRECTION & DESIGN BY ULRICH EICHBERGER
COVERPHOTO BY MEINRATH GÜNTHER/MUNICH

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MIDNIGHT RENDEZVOUS
Tasha Thomas
ATLANTIC
K 50572
(SD-192-3)

Until recently, when her commanding voice began drawing disco crowds to dance floors from coast to coast, few people outside of the music business had heard of Tasha Thomas, but if the name is new to you, the voice very likely is not. You may have heard her as Auntie Em during the first year and a half of the Broadway production of "The Wiz" or on the original cast album (on Atlantic), her voice might have persuaded you to buy a Pepsi, Campbell's Soup or some other product advertised on TV, and chances are that somewhere in your record collection Tasha is backing up Kiss, Cat Stevens, Diana Ross, B.B. King, Dizzy Gillespie, Carly Simon, Stevie Wonder, or any number of popular performers whose records she has enhanced since arriving in New York in 1970. In short, Tasha Thomas has stepped into the spotlight from an impressive background of hard work and quietly kept accomplishments.

Born in Jeutyn, Alaska, the youngest daughter of an Atomic Energy Commission chemist father and a Pentecostal Minister mother, Tasha entered the world of music as an organist and singer in her mother's church. She was only 16 when she left home to pursue a singing career in New York. She worked as a professional gospel singer and performed in jazz clubs on New York's uptown soul circuit. She got her first crack at singing pop material when some of her choir were asked to sing background on a record date. Her career blossomed and soon she was performing on the Merv Griffin show and singing background for many top flight pop and R&B stars.

Tasha's big opportunity as a singer performer came in 1976 when she auditioned for the original Broadway production of The Wiz. As Aunt Em she attracted a broad following and received rave reviews.

It is a seasoned, well-rounded Tasha Thomas who hereby makes her debut album, a performer in total command of her considerable voice. Disco music has brought Tasha into the limelight, her ability to also sing listening music will keep her there long after disco has given way to the next craze—just listen to her rendition of Dinah Washington's *Drinking Again* and you'll hear why it is safe to predict that Tasha Thomas will be heard from and appreciated for years to come. Thank you, Tasha, for asking me to participate in your long-awaited arrival.

Chris Albertson
Contributing editor
Stereo Review

SIDE ONE

MIDNIGHT RENDEZVOUS
By James R. Glaser
Horns & strings arranged by Gene Orloff

STREET FEVER
By James R. Glaser
Horns arranged by Joe Schaefer

SHOOT ME (WITH YOUR LOVE)
By James R. Glaser
Horns arranged by Joe Schaefer

SIDE TWO

HOT BUTTERED BOOGIE
By James R. Glaser

YOU PUT THE MUSIC IN ME
By Ted Daryll
Horns & strings arranged by Don Sebesky

WAKE UP MORNING GLORY
By Tasha Thomas

YOU'RE THE ONE I LOVE (FROM DAY TO DAY)
By Tasha Thomas & Micki Grant
Horns & strings arranged by Don Sebesky

DRINKING AGAIN
By Johnny Mercer & Harry Warren
Arranged by Richard Tee

Musicians
Drums: Charles Collins, Pete Cagliuta, Mickey Jordan, Richard Tanimbaum
Percussion: Rubens Bassini, Susan Ewing, Chris Parker, Richard Tanimbaum
Electric Piano, Piano: Louie Bellofatto, Frank Owens
Clavinet & Mini-Moog: Louie Bellofatto
Electric Guitar: Hiram Bullock, Cornell Dupree, Bernard Grobman, Steve Young
Acoustic Guitar: Gene Bertoncini
Electric Bass: Bob Babbitt, Wilbur Bascomb, James R. Glaser, Charles Interrante
Trumpets: Jon Faddis, Don Hahn
Trombones: Tom Malone, Joe Schaefer
Saxophones: Eddie Daniels, Howard Johnson, Joel Kaye, Dale Kleps, George Marge, Roger Rosenbaum, David Sanborn
Strings: Seymour Barab, Harold Colletta, Harry Cykman, Max Ellen, Barry Finclair, Paul Gershman, Diana Halprin, Ted Israel, Jesse Levy, Charles McCracken, Marvin Morgenstern, David Nadien, Matthew Raimondi, Gerald Tarack, Emanuel Vardi

Special appearances
Eddie Daniels—Saxophone solo on *Drinking Again*
Jon Faddis—Trumpet solo on *Drinking Again*
Dale Kleps—Saxophone solos on *Shoot Me (With Your Love)* & *Street Fever*
David Sanborn—Saxophone solos on *You're The One I Love* & *You Put The Music In Me*

Background vocals
Arranged and sung by Tasha Thomas with additional vocals provided by Robert Douglas, Stephen Daniels & Elisha Ingram on *Hot Buttered Boogie*

Rhythm tracks on *You Put The Music In Me, Wake Up Morning Glory, You're The One I Love (From Day To Day)* arranged by Frank Owens

Recorded at Minot Sound, White Plains, N.Y. & Soundmixers, New York, N.Y.
Engineers: Ron Carran, Neal Ceppos, Eddie Trabanco, Bill Witteman
Asst. Engineers: James Nichols, Vernon Carlson
Mixed at Soundmixers, New York, N.Y.
Mix Engineered by Neal Ceppos—Ron Carran on *Shoot Me (With Your Love)*
Mastered at Atlantic Studios, New York, N.Y.
Mastering Engineer: Dennis King

APHEX Aural Exciter used on *Midnight Rendezvous*
Photography: Jim Houghton
Art direction: Bob Defrin

PRODUCED BY JAMES R. GLASER & PETER RUGILE
"A GLASER/RUGILE PRODUCTION"

Direction: Vince Mauro of the Dee Anthony Organization



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€ 10.-

Pete Shelley





205 629-320
405 629-352

1. TELEPHONE OPERATOR
2. IF YOU ASK ME (I WON'T SAY NO)
3. WHAT WAS HEAVEN?
4. YOU KNOW BETTER THAN I KNOW
5. TWILIGHT

1. (MILLIONS OF PEOPLE) NO ONE LIKE YOU
2. MANY A TIME
3. I JUST WANNA TOUCH
4. YOU AND I
5. XL1
6. Z X SPECTRUM CODE

PETE SHELLEY
BARRY ADAMSON
JIM RUSSELL
MARTIN RUSHENT

COMPUTER VISUALS BY JOEY
PHOTOGRAPHY BY MIKE PRIOR
COVER BY BRUNO TILLEY

PRODUCED BY MARTIN RUSHENT & PETE SHELLEY
AT GENETIC SOUND 1983

COMPUTER PROGRAMME INSTRUCTIONS

L.P.

The Computer Programme on Side 2 suits the Z X Spectrum Home Computer.

Transfer the programme to your computer cassette player or cassette.
Start programme in sync with the first track of the L.P.

CASSETTE

As regards the Music Cassette, load the computer with the programme – sync start with first track on the music cassette.

NOTES

1. For Z X Spectrum type load " " code.
2. On the music cassette, computer track is positioned at the end of Side 2 (Dub Mix album).

The cassette equivalent contains not only the album XL1 but one complete side of Pete Shelley dub mix tracks, including:

Homosapien, I Don't Know What It is, Witness The Change, Telephone Operator, Many A Time, If You Ask Me (I Won't Say No), No One Like You.

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ISLAND GENETIC RECORDS 8004



Guitar Tales

WOLF

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SONOTON
Schleibinger Straße 10 · 8000 München 80
Opitzstraße 22 · 2000 Hamburg 60



SIDE A

1. **FIVE O TWO** (2'24)
(Wolf Nanssen)
2. **AMBLING** (3'02)
(Walt Rockman)
3. **BLACK COFFEE** (3'07)
(Wolf Nanssen)
4. **HEADLIGHTS** (2'39)
(Jim Harbourg)
5. **RED POTATOES**
(Wolf Nanssen)
6. **LEAVES** (2'36)
(Norman Candler)

SIDE B

1. **GUITAR TALES** (2'32)
(John Epping)
2. **IRISH SMILE** (2'14)
(Wolf Nanssen)
3. **BALLADAGIO** (2'39)
(Norman Candler)
4. **SUGAR FOR YOU** (2'44)
(Wolf Nanssen)
5. **TWO BLUE WINDOWS** (2'48)
(Mac Prindy)
6. **LORDIE, LORDIE** (4'17)
(Wolf Nanssen)

Guitar Tales
WOLF

INTERSOUND ISST 140

LC 8421

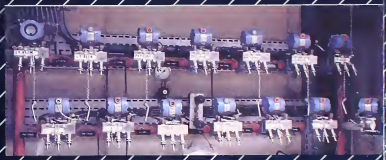
℗ INTERSOUND

Arrangements and solo guitar: Wolf Nanssen
Sound Engineer: Gerhart Frei
Assistant: Roland Kusche

...iginal Publisher:
...von Dezime (GEMA)
...verphoto:
...Sound

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The same counts for a good song. A composer too has to use his senses. He also needs good musicians and of course supreme instruments. Creating perfect harmony is also a hard job.

Now let your eyes take a rest and let the music into your ears. Another dimension reaches out to you. The sound of the future in music of today. A modern sound, dynamic and powerful, beautiful and perhaps sometimes unusual to you. We hope you enjoy this record.

SIDE ONE

1) Future Perspective - Keith Mansfield (kpm-music) 3'32"
2) Highland Cathedral - Cabaret Futura (M. Roever/J. Korb) 3'34"
3) Happy moments - Future World Orchestra (R. Pot/G. Heupink) 3'57"
4) Robin's Theme (Rolls Combination) - Cathy Castellane (Gilles Tinayre) 4'01"
5) Roulette - Future World Orchestra (R. Pot/G. Heupink) 4'25"
6) Skydancer - Jan Akkerman (J. Akkerman) 5'05"

SIDE TWO

1) Future Horizons - Keith Mansfield (kpm-music) 3'48"
2) Rubicon - Ton Scherpenzeel (T. Scherpenzeel) 3'30"
3) Elegy - Ton Scherpenzeel (T. Scherpenzeel) 4'02"
4) Aurora - Nova (Nova) 3'40"
5) Theme from E.T. - Future World Orchestra (J. Williams) 3'40"
6) I'm on my way - Cathedral (John Kerr) 3'32"
7) Crackers - Jan Akkerman (J. Akkerman) 4'18"

COLOPHON

Produced by
MUSIC & PROMOTION, Hilversum

Special thanks to:

EMI-Publishing (A1, B1)
CNR (A2, B2, B3, B4)
Dureco (A2, A5, B5)
Polydor (A4)
WEA (A6, B7)
Holland Music (B6)

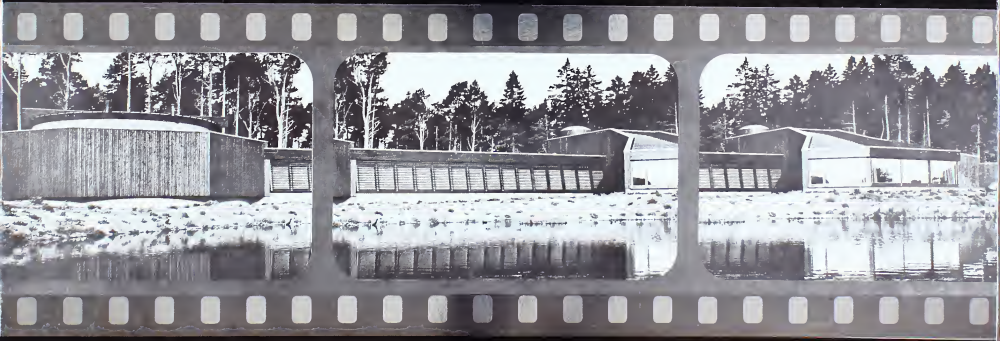
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HIGHLANDS IN CAMERA

MUSIC FROM LANDMARK'S MULTI SCREEN SHOW



COMPOSED BY HARRY WILD CONDUCTED BY FRITZ SPIEGL

HIGHLANDS IN CAMERA

MUSIC FROM LANDMARK'S MULTI SCREEN SHOW

The musical score of "Highlands in Camera", produced in collaboration by Harry Wild and Fritz Spiegl, was commissioned by Landmark as a sound track to a multi-screen show examining the impact of man on the Highlands. No spoken commentary is used. The music has the dual function of heightening the emotional enjoyment of the photography and of helping to lead the ear towards what the changing sequence of pictures is trying to say. Much of it is a conscious pastiche of the music associated with the periods depicted, or else conveys the atmosphere suggested by the earliest times, before man was able to formulate his musical thoughts.

In the opening bars – the Ice Age – the wind blows over the Arctic wastes; the xylophone declares a timeless drift as the land is chiselled and moulded into shape. The ice melts and the rounded rocks lie bare. Simple plant life springs from the rock fissures. These are introduced by the oboe with a simple theme picked up by woodwind and strings and developed into a delicate pastoral passage. Trombones herald the tall trees and so too the coming of animal life – the running of the deer, the delicate movements of the snow, the furtive seeking of the wolf are heard as little agitated triplets in the flutes while the horns and trumpets continue proudly to celebrate life.

The coming of man – at first an unknown quantity – as mysterious as his foot steps, like Man Friday's, in the sand, has suggested the primeval world of "Le Sacre" with its vertical chunks of sound beaten out in the strings and percussion below assertive brass. Now Man is no longer the hunter, the nomad wanderer. A crash of the tam-tam marks the change. He is the builder of stone circles and brochs. The wind blows through the Callanish Stones, magic ritual is enacted, the fire burns and then dies out to become the ashes of a long forgotten past. This is followed by a meditative passage of great beauty for strings. Christianity brings peace and dignity. This is Man the thinker, the craftsman, the maker of beautiful things. The tolling of bells ends this sequence with the slow guttering of candles. The Dark Ages are here. The music changes abruptly. Man is now the fortifier – the guardian of castles – the possessor and also the dispossessed. Drums, horns and trumpets are used in this section with strength and violence. Soon the music returns to a more lyrical character as Man the cattle farmer appears. The quiet eyed shaggy beasts he drives south to market are represented by an andante passage for Cor Anglais which takes up the melody and develops it for a moment of respite. But not for long. Drums, trumpet, horns and woodwind break through again as border reiver ambushes Highland drover on his way south. On the hillside one man is left dead in a vast empty landscape and a mournful passage on the Cor Anglais again brings this sequence to a close.

We see little of the '45 but soldiers now march along the new military roads. Scotland is "occupied". The Union Jack is proudly hoisted on castle top to the call of a single trumpet. This is followed by a witty pastiche of a military march. Red-coats fill the screens. They appear absurdly dwarfed by the landscape. The march quickly develops, taking on the character of a gay little military two-step, leading us, perhaps, into the toy soldiers of the Queen with their waxed moustachios and well washed faces, for now we are carried into the Scotland of Victoria and Balmoral with sepia tinted stills of Highland life from the cameras of the wealthy visitors from the south – shots of sheep shearing – fishing – logging, the "peasants" going about their daily business, caught in a moment of time; Highland lassies, skirts above their knees tread their washing in wooden tubs, while Cousin Agatha entertains her house guests on the drawing room piano. They are tired after a day's stalking on the hill. A little Schubert perhaps? Another jump in time takes us to the present day – the age of the motor car and prestressed concrete.

A slow passage dealing with modern forestry and farming brings a change of mood reminiscent of "The New World" – a reflection westwards and maybe backwards to all those whose ancestors left these glens a century or so ago to forge a new life in the Colonies. Pick up a popular song, add syncopation, a guitar, a good deal more brass and change the character of the orchestra and we are neatly brought to heal for the more transient things of today, the tourist, the skier, the dinghy sailor and the transistor. Finally, the music turns back to a calmer, grander mood for a last look at the great hills that surround us.

© Landmark Carrbridge Inverness-shire



COMPOSED BY HARRY WILD CONDUCTED BY FRITZ SPIEGL

STEREO ONE SIDE ONLY

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SIDE ONE

1. **AERODYNAMIC**
(bright, tinkling intro. to easy-going guitar melody)
J. Saunders 3.50

2. **SKY HIGH**
(fast, beaty, cheerful)
J. Saunders 2.55

3. **RATTLESNAKE WHIP**
(wild guitar solo over heavy rhythm)
D. Hubbard 3.20

4. **BELLADONNA**
(slow, romantic acoustic guitar)
J. Saunders 3.00

5. **PLAY AWAY**
(up-tempo with aggressive, repeated figure)
D. Hubbard 2.43

SIDE ONE (contd.)

6. **TOUGH NUT**
(mid-tempo, heavy rock)
J. Saunders 2.07

7. **KISS**
(atmospheric introduction to slow, heavy guitar solo)
J. Saunders 3.15

8. **WHITE ROSE**
(slow, rhapsodic guitar solo over warm accomp.)
D. Hubbard 1.10

9. **PUSH ON**
(fast, cheerful, bright)
J. Saunders 2.18

SIDE TWO

1. **PULSEWAVE**
(mid-tempo melody over heavy bass rhythm)
J. Saunders 2.50

2. **LIZARD**
(dramatic, harsh, heavy)
J. Saunders 2.15

3. **PACEMAKER**
(raunchy guitar solo with heavy beat)
J. Saunders 2.20

4. **ELECTRA**
(moody, slow, rhapsodic)
D. Hubbard/J. Saunders 3.12

5. **MEAN 'N' NASTY**
(aggressive, hard, mid-tempo)
J. Saunders 2.44

SIDE TWO (contd.)

6. **ROUND UP**
(strolling, sunny acoustic guitars with bright synth. sound)
J. Saunders 2.40

7. **INTIMATE**
(slow, atmospheric intro. to heavier guitar melody)
J. Saunders 3.52

8. **DRIFTER**
(easy-going mid-tempo acoustic guitar)
M. Hyde 4.10

9. **WHISKY 'N' RYE**
(funky country rock)
J. Saunders/T. Broughton
D. Hubbard 2.06

PRODUCED BY **JOHN HYDE**

COVER DESIGN BY **NICK BANTOCK**

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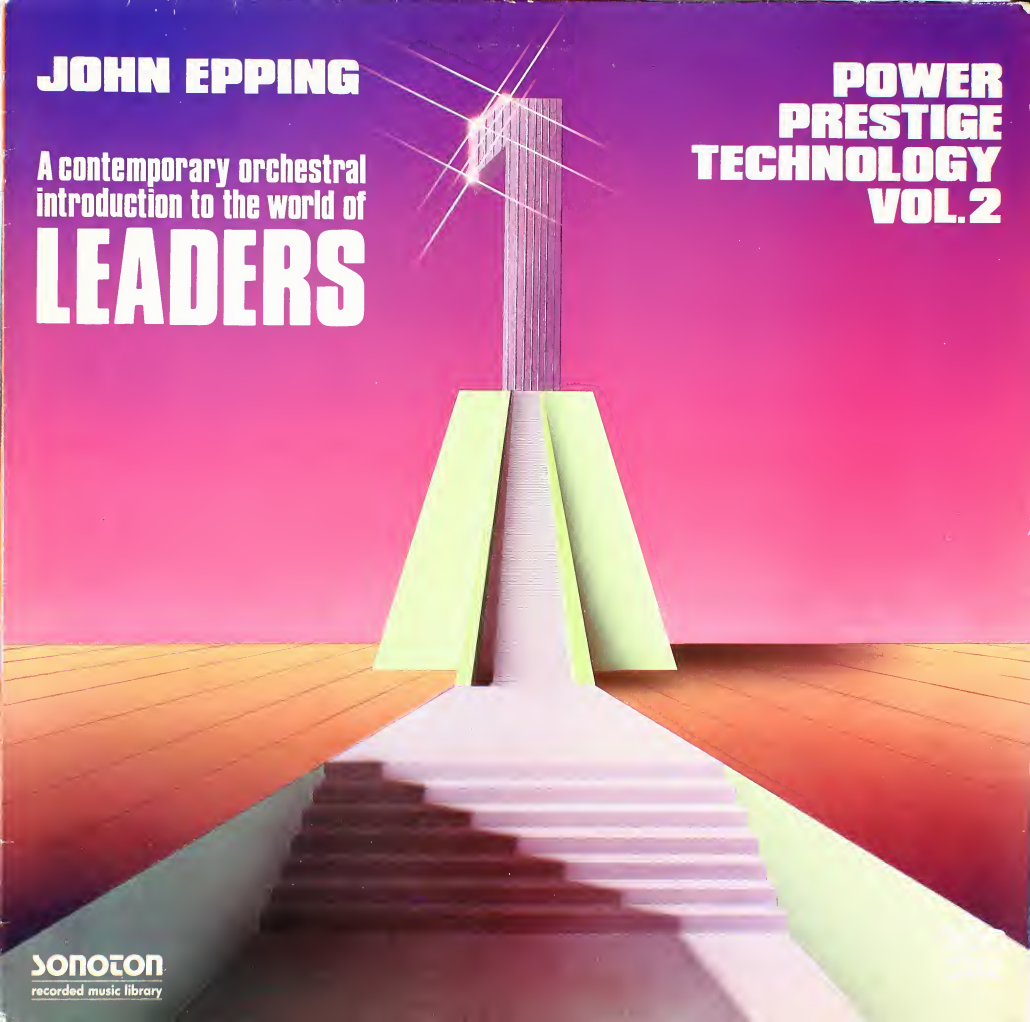
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thèmes progressifs et illustrations reflétant l'optimisme et l'esprit d'entreprise; pour technologie, prestige et puissance industrielle. En rapport avec SON 290 et 313.

Temi progressivi ed illustrazioni che rispecchiano ottimismo e spirito imprenditoriale; per l'illustrazione di tecnologia, prestigio e potere industriale. In collegamento con SON 290 e 313.

SIDE A

Title Composer	Description	Beschreibung	Description	Descrizione
1. BEAUTY AND POWER 1 3 14 0 16 (John Epping)	imeginative easy going theme in a powerful orchestral arrangement; plus alternative end	eingängiges, leicht fließendes Thema in einem kraftvollen Orchesterarrangement plus Alternativschluß	thème facile et agréable sur orchestre puissant; fin alternative	tema facile, che fluisce leggermente in un arrangamento vigoroso d'orchestra, in piu finale alternativo
2. BEAUTY AND POWER 2 0 29 0 29 (J. Epping)	**2 0'29 jingle versions**	2 0'29 Werbespot-Versionen	**2 spots publicitaires de 0'29**	2 versioni da 0'29 per spot pubblicitario
3. BEAUTY AND POWER 3 1 30 (J. Epping)	abridged alternative version	gekürzte Alternativversion	version courte	versione alternativa accorciata
4. BEAUTY AND POWER 4 1 37 (J. Epping)	light version, suggesting "beauty"	leichte Illustration, "Schönheit"	version légère "beauté"	leggera illustrazione, "bellezza
5. BEAUTY AND POWER 5 0 59 (J. Epping)	heavy dramatic statements	schwere, dramatische Klänge	lourd, dramatique	suoni pesanti, drammatici
6. CONFIGURATION 1 2 06 (J. Epping)	light technological mood developing to a lush melody	leichte Technologie-Illustration, Entwicklung zu breiter Melodie	illustration légère se développant et devenant un thème large	leggera illustrazione per tecnologia, sviluppo verso una melodia ad ampio respiro
7. CONFIGURATION 2 0 29 0 29 (J. Epping)	**2 0'29 jingle versions**	2 0'29 Werbespot-Versionen	**2 spots publicitaires de 0'29**	2 versioni da 0'29 per spot pubblicitari
8. CONFIGURATION 3 2 06 (J. Epping)	lighter underscore with strings	leichtere Illustration mit Streichern	version légère avec cordes	illustrazione più leggera con archi
9. CONFIGURATION 4 2 06 (J. Epping)	light alternative version without strings	leichte Alternativversion ohne Streicher	version sans cordes	leggera versione alternativa senza archi
10. CONFIGURATION 5 0 10 0 09 (J. Epping)	2 solo statements	2 Solo-Signale	2 effets courts	e segnali con assolo
11. ACTIVE RELEASE 1 3 49 (Christoph W. Narholz)	forceful, determinate underlay	kraftvolle, zielstrebige Musikunterlage	puissant, déterminant	sottofondo musicale vigoroso determinato
12. ACTIVE RELEASE 2 1 21 (Ch. W. Narholz)	lighter abridged version	leichtere, gekürzte Version	version plus courte et légère	versione piu breve e piu leggera
13. ACTIVE RELEASE 3 1 12 (Ch. W. Narholz)	contemporary drums underscore	moderne Schlagzeugillustration	rythmique moderne	illustrazione contemporanea con battena

SIDE B

1. LEADERS 1 3 11 0 10 (Ch. W. Narholz)	intro slowly building to climex; positive contemporary fanfare theme over uptempo rhythm; plus alternative end	Einleitung baut sich langsam auf zu gewaltigem Höhepunkt, positives, modernes Fanfarenthema über aktivem Rhythmus, plus Alternativschluß	après introduction, développement jusqu'au sommet puissant; fanfares sur rythme moderne, fin alternative	introduzione che si trasforma lentamente in un apice imponente, tema contemporaneo ed affermativo con fanfare su ritmo movimentato, in più finale alternativo
2. LEADERS 2 0 27 (Ch. W. Narholz)	"voice over" – intro to climax	musikalische Sprachunterlage zu Höhepunkt	accompagnement pour voix	sottofondo musicale con voci verso l'apice
3. LEADERS 3 0 29 0 29 (Ch. W. Narholz)	**2 0'29 jingle versions**	2 0'29 Werbespot-Versionen	**2 spots publicitaires de 0'29**	2 versioni da 0'29 per spot pubblicitari
4. LEADERS 4 1 38 (Ch. W. Narholz)	propulsive rhythm with fragmentary tune	propulsiver Rhythmus mit Melodiefragmenten	rythme battant thème fragmenté	ritmo propulsivo con frammenti melodici
5. LEADERS 5 1 31 (Ch. W. Narholz)	dramatic intro to light underscore	dramatische Einleitung, dann leichte Unterlage	introduction dramatique, puis accompagnement léger	introduzione drammatica poi sottofondo leggero
6. LEADERS 6 0 13 (Ch. W. Narholz)	dramatic statement	dramatisches Statement	dremetique	affermazione drammatica
7. ROBOTOID 1 2 39 0 06 (J. Epping)	uplifting intro to mechanical rhythm with androidal tune; plus alternative end	aufwärtsstrebende Einleitung zu mechanischen Rhythmus mit androidenartiger Melodie, plus Alternativschluß	après introduction, rythme mécanique thème "androïde", fin alternative	introduzione crescente verso un ritmo meccanico con melodia di tipo androide in più finale alternativo
8. ROBOTOID 2 0 29 0 29 (J. Epping)	**2 0'29 jingle versions**	2 0'29 Werbespot-Versionen	**2 spots publicitaires de 0'29**	2 versioni da 0'29 per spot pubblicitario
9. ROBOTOID 3 2 25 (J. Epping)	light alternative version without effects	leichte Alternativversion ohne Effekte	version plus légère sans effets	leggera versione alternativa senza effetti
10. ROBOTOID 4 1 33 (J. Epping)	light underscore	leichte Unterlage	accompagnement léger	leggero sottofondo
11. MECHASONIC ENTERPRISE 1 1 30 (Karlheinz Krupp)	heavy machine rhythm	stampfender Maschinenrhythmus	rythme lourd	ritmo battente di macchine
12. MECHASONIC ENTERPRISE 2 1 24 (K. Krupp)	repetitive alternative version	repetitive Alternativversion	autre version	versione ripetitiva quale alternativa
13. MECHASONIC ENTERPRISE 3 0 40 (K. Krupp)	bass drum pulse	pulsierende Baßtrommel	percussions	controtamburo palpitante
14. MECHASONIC ENTERPRISE 4 0 55 (K. Krupp)	as above, plus effect	dto., plus Effekt	idem plus effets	idem in più effetti

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STEREO 8

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1. Introduction	by announcer of Babla's orchestra	
2. Babla welcomes you	Babla's orchestra	
3. Pag ghoen groe	Master Shekar	Namak Halal
4. Moedje doenyawale	Mr. Habib	Sharabi
5. Ham chor chali hai	Mr. Mukesh	Djijata
6. Kabhie pas phatoe	Kumari Kanchan	Basera
Side two		
1. Dos to se pyar kiya	Kanchan	Shaan
2. Awaz di ra ha hai	Kanchan	Anmol Ghadi
3. Commedian show	Commedian	
4. Babla's demonstration	on the Bongo's	Patita
5. Babla's demonstration	on Rototoms	Enter the dragon
6. Babla's demonstration	on Rototoms	Combination of tabla and roto
7. Babla's demonstration	on Rototoms	Train solo on roto
8. Baharo phool barsawo	Mr. Habib	Sasural

This LP was recorded during the live shows of Babla and his orchestra with Kumari Kanchan in Amsterdam: Hotel Krasnapolsky and in The Hague: Congresshall in sept. 1982.

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FEATURES & UNDERSCORES

ACTION – REFLECTION – INTROSPECTION – AFTERMATH

Gregor F. Narholz

SON 293 DIGITAL

SIDE A	Themes, suites and underscores for contemporary dramatic, scenic and industrial situations	Themen, Suiten und Klangteppiche für moderne, dramatische, landschaftliche und industrielle Illustrationen	Thèmes, suites et accompagnements pour scènes modernes, dramatiques et industrielles.	Temi, suites e sottofondi per illustrazioni contemporanee, drammatiche, paesaggistiche ed industriali
Title Composer	Description	Beschreibung	Description	Descrizione
1. **DRAMATIC FEATURE 1** 2'27 (Gregor F. Narholz)	expressive strings building to a monumental dramatic orchestral mood	expressive Streicher entwickeln sich zu monumental-dramatischer Illustration	Cordes expressives devenant dramatiques et impressionnantes.	archi ricchi d'espressione che si sviluppano in una illustrazione monumentale e drammatica
2. **DRAMATIC FEATURE 2** 2'27 (Gregor F. Narholz)	light underscore version of above featuring strings	leichte Illustrationsversion mit Streichern	Version légère avec cordes.	versione illustrativa leggera con archi
3. **DRAMATIC FEATURE 3** 2'02 (Gregor F. Narholz)	vivid scenic underscore suggesting slightly agitated water	lebhafte Illustration für Landschaft mit leicht bewegtem Wasser	Version vive suggérant une eau agitée.	illustrazione vivace per paesaggio con acqua leggermente mossa
4. **THE TRUTH 1** 2'49 (Gregor F. Narholz)	dramatic orchestral mood with powerful accents and climaxes	dramatische Orchesterillustration mit kräftigen Akzenten und Höhepunkten	Orchestration dramatique, avec différents accents forts.	illustrazione drammatica d'orchestra con accenti vigorosi ed apici
5. **THE TRUTH 2** 0'11 (Gregor F. Narholz)	fanfare	Fanfare	Fanfare.	fanfara
6. **THE TRUTH 3** 2'42 (Gregor F. Narholz)	lighter version featuring strings and piano	leichtere Version mit Streichern und Klavier im Vordergrund	Version légère avec cordes et piano.	versione più leggera con archi pianoforte in primo piano
7. **SCENIC AFTERMATH 1** 2'30 (Gregor F. Narholz)	introspective view of aftermath scenes polluted nature, parched earth	"nach der Katastrophe" – Stimmung, verwüstete Landschaft, zerstörte Natur, verbrannte Erde	"après la catastrophe", nature polluée, terre brûlée.	atmosfera da "dopo la catastrofe" paesaggio danneggiato, natura distrutta, terra bruciata
8. **SCENIC AFTERMATH 2** 2'30 (Gregor F. Narholz)	as above, without punctuations and accents	dto., ohne Betonungen und Akzente	Idm sans ponctuations.	idem, senza puntualizzazione ed accenti
9. **SCENIC AFTERMATH 3** 1'33 (Gregor F. Narholz)	emotional solo cello	emotionelles Cello-Solo	Violoncelle triste.	assolo di violoncello ricco d'emozione
SIDE B				
1. **EXPECTATIONS 1** 3'18 (Gregor F. Narholz)	evocative dramatic theme featuring solo piano and cello; thoughtful, introspective mood	zwischenmenschlich- dramatisches Thema, introvertierte Illustration; Solo-Klavier und Cello	Thème dramatique, solo de piano et violoncelle.	tema drammatico ed evocativo illustrazione introversa, assolo di piano e violoncello
2. **EXPECTATIONS 2** 2'23 (Gregor F. Narholz)	emotional cello statement to slightly dramatic underlay with fragmentary tune	emotionelle Cello-Figur fuhrt zu leicht dramatischer Illustration mit Melodiefragmenten	Violoncelle triste, légèrement dramatique avec fragments de thèmes.	figura di violoncello ricca diemozione che si sviluppain una illustrazione leggermente drammatica con frammenti melodici
3. **EXPECTATIONS 3** 1'47 (Gregor F. Narholz)	sequencer patterns	Sequencer-Figuren	Séquencer.	figure con sequenze
4. **EXPECTATIONS 4** 1'46 (Gregor F. Narholz)	static underlay	statische Klangfläche	Accompagnement statique.	superficie sonora statica
5. **HEROES OF TODAY 1** 1'48 (Gregor F. Narholz)	heavy brass fanfares over dramatic pulse	dramatische Fanfaren über pulsierender Unterlage	Fanfares dramatiques sur pulsions.	fanfare drammatiche su sottofondo palpitante
6. **HEROES OF TODAY 2** 1'48 (Gregor F. Narholz)	as above with added sequencer patterns	dto., mit zusätzlichen Sequencer-Figuren	Idem avec séquencer.	idem, con figure aggiuntive di sequenza
7. **HEROES OF TODAY 3** 1'48 (Gregor F. Narholz)	light underscore version without fanfares	leichte Illustrationsversion ohne Fanfaren	Version légère sans fanfares.	leggera versione senza fanfare per illustrazione
8. **HEROES OF TODAY 4** 1'48 (Gregor F. Narholz)	static underlay with sequencer pulse	statische Fläche mit pulsierendem Sequencer	Statique avec séquencer.	superficie statica con sequenze palpitanti
9. **HEROES OF TODAY 5** 1'46 (Gregor F. Narholz)	drone with eccentric sequencer punctuations	tiefer Ton mit exzentrischen Sequencer-Akzenten	Tenue de sons graves avec ponctuations au séquencer.	tono profondo con accenti eccentrici di sequenze
10. **HEROES OF TODAY 6** 1'46 (Gregor F. Narholz)	solo-drone	tiefer Baßton alleine	Son grave seul.	solamente tono profondo di basso
11. **HEROES OF TODAY 7** 0'29 (Gregor F. Narholz)	**0'29** jingle version with fanfares	0'29 Werbespot-Version mit Fanfaren	Jingle avec fanfares.	versione da 0'29 con fanfare per spot pubblicitario
12. **HEROES OF TODAY 8** 0'29 (Gregor F. Narholz)	**0'29** jingle version more powerful	0'29 Werbespot-Version noch intensiver	Jingle	versione da 0'29 ancor più carica per spot pubblicitario

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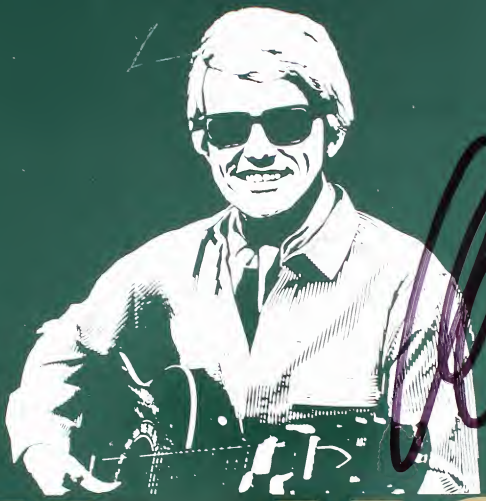
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Seite 1

1. **Der Schornsteinfegermeister und die schöne Bäckersfrau**
   3.15
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

2. **Blau blüht der Enzian**
   4.22
   M. + T.: Adolf von Kleebsattel/Bearb. E. Becht
   V.: Edition Montana/Radio M. Int. Luxemburg

3. **Capri Fischer**
   3.50
   M.: Gerhard Winkler
   T.: R. M. Siegel
   Arr.: Werner Dies
   V.: Edition/Europaton/Peter Schaeffers

4. **Weiße Taube**
   2.42
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

5. **Darum gib acht auf deine Heimat**
   3.37
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

6. **La Montanara**
   3.45
   M., T. Ortelli/L. Pigarelli — Bearb. E. Becht
   T.: (dtsch. Text) R. M. Siegel
   V.: Bosworth

7. **Freunde der Nacht**
   3.56
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

Seite 2

1. **Die schwarze Barbara**
   3.48
   M. + T.: W. Kummer/S. Mahr/
   E. Jung/G. Schatz
   V.: Apollo — Paul Lincke

2. **Casablanca... Träume, die niemals vergehn**
   3.24
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

3. **Waldwinter**
   4.19
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

4. **Der Berg der Versuchung**
   3.58
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

5. **An der Saale hellem Strande**
   2.17
   M.: Friedrich Ernst Fesca († 1826)
   T.: Franz Kugler († 1958)
   Bearb. Erich Becht/Gio Bilk
   V.: Edition Montana

6. **Laßt uns unsere alten Lieder**
   3.48
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

7. **So ein Tag, so wunderschön wie heute**
   2.37
   M.: L. Olias — Bearb.: Erich Becht
   T.: W. Rothenburg
   V.: Tempoton — Hans Sikorski

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LUIS SILVA

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TROC NA PANTALON
NEVES TCHUPUTA

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MI NA TRADICAO
JULIO MONTEIRO

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I'LL FLY TO YOUR OPEN ARMS
WRITER: Jack Ashford
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THIS AIN'T JUST ANOTHER DANCE SONG
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WRITERS:
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Lorraine Chandler
Chico Laverett

HI MOM, HI AL
Guitar Solo featuring
Jimmy Allen
WRITER: Jack Ashford
ARRANGER: Willie Shorter
PUBLISHERS:
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Side Two

SHAR
WRITER: Jack Ashford
PUBLISHERS:
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GET RIGHT ON TOP (Cause I Need Someone)
WRITER: Jack Ashford
PUBLISHERS:
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Famosonda Music-BMI
Magic Disc Music-BMI

I'M SO GLAD
WRITER: Jack Ashford
PUBLISHER:
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FUNKY DISCO PARTY
ARTIST: Jack Ashford
WRITERS:
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Famosonda Music-BMI
Baku Music-BMI

MUSICIANS:
Drums: Larry Talbot, Urial Jones, Joe Luiz
Bass: Jerry Knight
Keyboard: George Rounditree, Earl Van Dyke, Jack Ashford
Guitar: Wah-Wah Watson, Robert White, Eddie Willis, Greg Moore
Vibes: Jack Ashford
Percussion: Shoudu Akiem, Jack Ashford, Eddie "Bongo" Brown
Horns: Detroit Horn Section
Strings: Detroit Symphony-Concert Master, Gordon Staples

BACKGROUND VOCALS:
Sundray Tucker, Charlene Ashford., Betty Jones
Sylvia Smith, Jack Ashford, Terrie Hendrix
Lynda Lawrence, Lynda McCrary

Recorded at Marvin Gaye Studio, Hollywood, Calif.
Mixed at Marvin Gaye Studio, Wally Heider Studio, R.C.A. Studio, One Step Up Studio, Hollywood, Calif.

Photography: Nu-trend Enterprises
Album design: Howard White

This album is dedicated to my mother, Thelma Ashford, and to my brother, Albert. Without their prayers, I never could have made it... and Thank God.

A Special thanks to Howard White and Cletus Anderson for believing that we could do it.

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Artist and Label Management by Marc Jansen - marc@everland-music.com
www.everland-music.com
Made in Europe

EVERLAND

EVERLAND 036


PUTT
BAND

Produced by the TUTT BAND. All songs are written, performed and produced by the TUTT BAND and published by Takata Music/BMI

(1) **Jackie Tutt (Capricorn)** Bass Guitar, Bass Synthesizer, Keyboards, Drum Programming, String Ensemble, Vocorder, Sequencer Programming, Background Vocal

(2) **Billy Rogers (Taurus)** Keyboards, Synthesizer, Drum Programming

(3) **Vincent Parker (Libra)** Drum Programming, Lead and Background Vocal

(4) **Paris Simmons (Virgo)** Lead Guitar, Lead and Background Vocal

Vocals were done by Gregg Henderson and Clonda Brittman. Piano solo on "This Time We'll Win" by Kellan Fluckiger

All songs were recorded at Wizard Electric Studio, Phoenix, Arizona
Engineer by Kellan Fluckiger
Mixed by *Dave Rideau, **Kellan Fluckiger, Tutt Band at Wizard Electric
Mastered at The Talking Machine

Art Direction and Design: Paris Simmons
Art Concept: Jackie Tutt
Cover Illustration
1988 Spoonful Records, Phoenix, AZ

SIDE A

****She' Got It Going:**
Jackie Tutt, Gregg Henderson, Billy Rogers, Paris Simmons

***Can't Let Go:**
Jackie Tutt, Billy Rogers, Clonda Brittman

***Procrastinator:**
Billy Rogers, Jackie Tutt, Vincent Parker

***This Time We'll Win:**
Jackie Tutt, Billy Rogers, Clonda Brittman

****Get It On:**
Billy Rogers, Jackie Tutt

SIDE B

***Love Is Dangerous:**
Jackie Tutt, Billy Rogers, Gregg Henderson, Paris Simmons

****Shake Me:**
Clonda Brittman, Robert Guilliaum, Jackie Tutt

****Party Blues:**
Paris Simmons, Jackie Tutt

We're Gonna Have Fun Tonight:
Jackie Tutt, Billy Rogers

***This Time We'll Win: (Instrumental)**
Billy Rogers, Jackie Tutt

SPECIAL THANKS
William Tutt, Sr
Sabinus Megwa
Leonard Brown
Darlene Thompson
Al Ingram
Vickie Cotton
Andrew Reynolds (California)
Carolyn (Cookie) Ellis (California)
Brenda James
Don & Virginia Query
Barbara Parker
Glenda & Corine Mitchell
(TCA) Our Buddy
Dave, Steve, Mike Rideau
Ron Cherry
Bob & Jennie

The Ladies at Omega Head Start

To our friends and fans in Montgomery, Alabama and Phoenix, Arizona

Special Thanks to the Parents and Seniors of Superior High School, Superior, Arizona
Class of '88

For all those names and supporters we missed — we love you too

Also to our families and friends who kept the faith, that this will become a reality
"WE LOVE YA",
and most of all to Our Heavenly Father, who we know is always with us

THIS ALBUM IS DEDICATED TO OUR FRIEND THE LATE HOUSTON TURNER (PHOENIX)

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Musical Conduction by Alexander Lebeda and Marc Janssen
Distributed by Merlin's Noise Label Group - www.merlins-noise.com
Manufactured by Presch Media GmbH - www.audio.cd
Made in Europe

one size fits all

Sterling Harrison



phonorecords

one size fits all

Sterling Harrison

SIDE A

1. **One Size Fits All 3:49
   (Harold Beatty)
2. **Abba-Dabba-Do..... 4:02
   (Harold Beatty)
   (Richard Davis)
3. **Jamaica..... 3:56
   (Harold Beatty)
   (Brian Holland)
4. *Star Chaser..... 3:22
   (Brian Holland)
   (Richard Davis)
5. **Take it All The Way..... 4:46
   (Harold Beatty)

SIDE B

1. *You've Got That Thing..... 3:53
   (Harold Beatty)
   (Brian Holland)
2. *Jump in The Middle of Love..... 3:52
   (Harold Beatty)
   (Brian Holland)
3. *I Feel The Love..... 3:25
   (Brian Holland)
   (Crystal Parks)
   (Harold Beatty)
4. *She's So Sensitive..... 3:48
   (Brian Holland)
   (Harold Beatty)

All Selections published by Good Life Music, Inc., BMI and J.P. Everett Publishing Inc., ASCAP except ONE SIZE FITS ALL and ABBA-DABBA-DO which is published by J.P. Everett Publishing Inc.

A Holland-Dozier-Holland Production

Produced by: Brian Holland—Harold Beatty

*Produced by: Brian Holland
**Produced by: Harold Beatty
*By John Barnes - Songs 1, 2, 3
***By David Blumberg - Songs 4, 5, 6, 7, 8, 9

Background Singers

The Waters
Harold Beatty
Richard Davis
Marva King
Rick Littleton

Mixed by

Robert Robitaille
asst. by Rick Clifford
Russ Terrance
asst. by Steve Smith

Mixed at

Motown's (Hitsville) Studios, Hollywood, CA

Album Co-ordinator

Harold Beatty

Arranged By

David Blumberg
John Barnes

Engineered By

Howard Wolen
Craig Budbridge
Randy Nicklaus

Studios

Golden Sound Studios, Inc. - Hollywood, CA
John Thomas Studio - Hollywood, CA
Heritage Studio - Hollywood, CA
Studio Sound Recorders - Hollywood, CA

All Synthesizers by John Barnes

Musicians

John Barnes
Berugn Linton
Doug Dana
Jean Delgrosso
David Blumberg
Andy Cleaus
Robert Beewidge
Clarence Laury
Harold Beatty
Todd Cochran
Quentin Dennard
Ronald Coleman
Richard Littlefield
Donald Griffin
Scott Edwards
Sylvester Rivers

Album Design

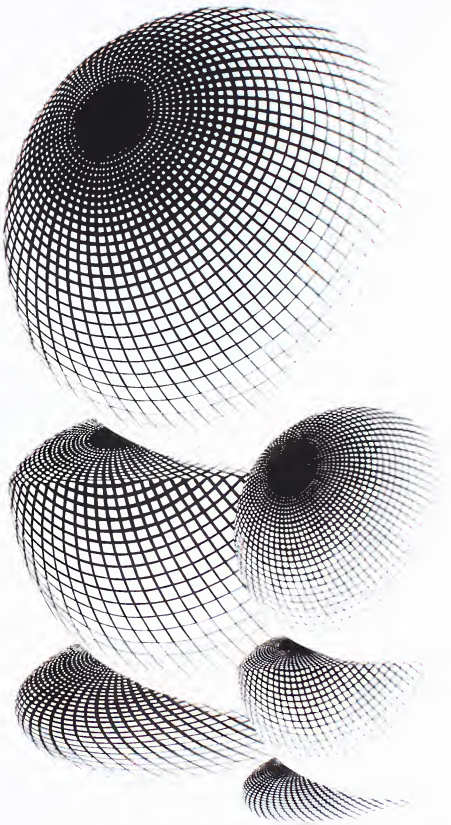
Shaw Group Productions

To all of you that may have been overlooked and you know who you are, a million thanks for helping make this a fantastic album. May God bless you all.

Sterling Harrison

P.S. Above all, God bless my mother for giving of me as a gift to the world of music.

Special thanks to:
Richard Davis
Andrea Caldwell
Dorothy Collins
ABL



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EVER LAND

phonorecords

EVERLAND 033


Mel Production Band
Trying To Get Out Of Here



Trying To Get Out Of Here

SIDE 1
- Intro
- Patti Duke Hustle
- Wiggle On Up

SIDE 2
- Trying To Get Out Of Here
- It's Gonna Be Alright
- Lady Of My Life

All selections written and produced by Melvin Waiters

The Mel Production Band: M. Waiters, E. Rayford, A. Hodge, M. Dotson, A. McKinney Jr., S. Dickerson

MARVEL

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Made in Europe

EVERLAND 026

THE GIFT

SIDE ONE:
1. FUNKINCISE (5:25)
2. SPIRIT OF THE DANCER (4:30)
3. FEEL IT (3:56)
4. LOVE IS ALL WE NEED (3:35)

SIDE TWO:
1. I BELIEVE IN YOU (4:00)
2. BY MY SIDE (6:05)
3. ONE IN ALL (4:40)

All Songs Written By Michael Rochelle & Randolph Brownlee

GIFT OF DREAMS is:
Michael (heckie) Rochelle — Bass, Keyboards, Guitar
Randolph (Jeckie) Brownlee — Keyboards
Albert (bigfoot) Trapagnier, Jr. — Drums

Lead & Background Vocals:
Melvin (Slick) Manning
Larry (Longrange) Brown
David Lee Andrews on "I Believe in You",
"By My Side", "Spirit of the Dancer"
"Funkincise",
Ed & B.J. Watkins, Background Vocals on
"By My Side".
Albert Trapagnier, Background Vocals on
"I Believe in You".

Appearing on the Album:

Keyboards	Sonny Burk
	Randolph Brownlee
	Eddie Watkins
	Mike Rochelle
Bass	Mike Rochelle
Drums	Albert Trapagnier, Jr.
Percussion	Albert Trapagnier, Jr.
Guitar	Robert Palmer
	Sam Moore
	Mitch

Keyboards:
David Lee Andrews on "I Believe in You".
Henry Butler on "I Believe in You", "Funkincise",
"By My Side", "Spirit of the Dancer".

Horns:

Trombone	Fred Wesley
Trumpet	Steve Smith
Sax	Fernando

All horn arrangements by Mike Rochelle.

Audience Applause:
Necklone, B.J. Miller, David Andrews, Randolph Brownlee,
Michael Rochelle, Albert Trapagnier, Melvin Manning,
Larry Brown



Blessed are they,
who bring the funk to L.A.
the Kansas City, Chicago,
and Louisiana way.

Produced by Gift of Dreams

Engineered & Mixed: Norman & Norman
Remixed at: Crystal Studio, Hollywood
Recorded at: Golden Sound Studio, Hollywood, Ca.
Remix Finished: Baby'O Studio, Hollywood, Ca.
All lyrics, music and musical arrangements by
Gift of Dreams for JamPower Records Inc.

Executive Producers: Thomas (father thunder) ,
Berry Steven (the wizard) Berry
Art Direction & Illustrations: Keith (picasso) NIallett
Cover Concept & Coordination: Keith Nallett,
Thomas Berry

Master Cutter: Allen Zentz Studio
Video: Chili Charles of Trinidad for JamPower Prod.
Video Asst: Mike Borman, Lucille Turner Borman
Promotional Director: Rolinda (the hook) Brooks
Merchandising: Charlie (hustle) Colby

Special Thanks for Inspiration:
Henry Butler, David Lee Andrews
Michael (bonfire) Baldwin, Jerome Vaughn,
Rick Wesley Bennet, Clyde Bagby, now deceased.
He gave us musical inspiration.
From the group, Clyde (them and her).
Elbert and Lana Sims, for their computer-like minds
which makes life easier.
Sheree Tames, Kenny Brownlee, A.J. Robinson.

In closing, the Gift of Dreams would like to s
pread a positive message: Faith is the Hunter.

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Made in Europe

ALEX BROWN

In Search of Love



sundi records

ALEX BROWN *In Search of Love*

Arranged and Conducted by Monk Higgins



SIDE ONE

"I'M NOT RESPONSIBLE"
(Monk Higgins-Alex Brown)
Tobac Music & Speciel Agent Music (BMI)

"SOMETHING"
(George Harrison)
Herrisongs & Abkco Music (BMI)

"YOU MOVE ME"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"PLEASE DON'T LEAVE ME"
(Monk Higgins-Alex Brown)
Tobac Music & Speciel Agent Music (BMI)

"I'LL STILL BE THERE"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

SIDE TWO

"BABY YOU'RE RIGHT"
(Monk Higgins-Alex Brown)
Tobac Music & Speciel Agent Music (BMI)

"TURN AROUND, LOOK AT ME"
(Jerry Kapehert)
American Div. of Elvis Presley Music (BMI)

"I'M IN LOVE"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"HAVE I"
(Monk Higgins-Alex Brown)
Tobac Music & Speciel Agent Music (BMI)

"THE CHINA DOLL"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

Produced by Sack Productions

•

Recorded at United Artists Studios
and Sound Recorders, Hollywood

•

Engineered and Mixed by Christine Hertz

•

Album Art Concept by Gil Cabot

•

Album Design by Carl Grainger

•

Cover and Backliner Photography by
William R. Eastabrook Photography, Hollywood

Joe Sample, Piano. Wilton Feldon, Bass

•

Paul Humphrey, Drums. Al Vescova, Guitar

•

Freddy Robinson, Guitar. Allen Estees, Vibes

•

Dave Allen Duke, French Horn. Jim Horn, Flute

•

Monk Higgins and Allen Estees, Percussion

•

Specialties Unlimited, Vocal Background

•

Sidney Sharp, String Section

EVER LAND

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Made in Europe

EVERLAND 019

BLACK RUBY



ZODIAC

BLACK RUBY

RUBY ANDREWS

SIDE ONE:

1. **(I WANT TO BE) WHATEVER IT TAKES TO PLEASE YOU**
   (R. Eaton, R. Williams & R. Harris); Ric/Wil Music,
   ASCAP Time: 6:06
2. **OVERDOSE OF LOVE**
   (R. Eaton, R. Williams & R. Braxton); Ric/Wil Music,
   ASCAP Time: 2:29
3. **THE LOVE I NEED**
   (F. Bridges, R. Knight & R. Eaton); Wil /Ric Music,
   BMI Time: 2:50
4. **DIDN'T I FOOL YOU?**
   (R. Eaton, R. Williams & R. Harris); Ric/Wil Music,
   ASCAP Time: 2:58
5. **YOU MADE A BELIEVER OUT OF ME**
   (F. Bridges, R. Eaton & R. Knight); Wil/Ric Music,
   BMI Time: 2:40

SIDE TWO:

1. **GOOD 'N PLENTY**
   (R. Eaton, R. Williams & R. Harris); Ric/Wil Music,
   ASCAP Time: 2:55
2. **YOU OLE BOO BOO YOU**
   (R. Eaton, & R. Williams); Ric/Wil Music,
   ASCAP Time: 2:50
3. **JUST LOVIN' YOU**
   (F. Bridges, R. Knight & R. Eaton); Wil /Ric Music,
   BMI Time: 2:50
4. **MY LOVE IS COMIN' DOWN**
   (R. Eaton, R. Williams & W. Huffman); Ric/Wil Music,
   ASCAP Time: 2:50
5. **HOUND DOG**
   (M. Stoller & J. Leiber); Elvis Presley-Music/Lion Music,
   BMI Time: 3:10

Zodiac Records wishes to extend warm and special thanks to Jerry Butler's new Universal Recording Studios (Memphis, Tenn.) for its application of a new and fantastic concept in sound recording.

PRODUCERS: "The Love I Need" and "You Made A Believer Out Of Me" produced by Fred Bridges, Richard Knight and Robert Eaton. All other tunes produced by Robert Eaton, and Ric Williams.

ARRANGED by: Robert Eaton, Mike Terry, Burgess Gardner

ENGINEERED by: Steve Stepanian, Stu Waider

RECORDED at: Universal Studios, 247 Chelsea Avenue, Memphis, Tennessee

---

Cover Concept: Ric Williams
Album Design and Liner Art: Barbara DuBois
Photography: Tom Harris



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EVERLAND 021

Gary
Chilling Out





Gary

SPECIAL THANKS TO

My God, Henry Hairston, Harry Deal, James Brown, Mr. Voo Doo, Mike Payne, Opus Seven, Steptoe, Daddy "O", Wendell Robinson, and thirty three of the best Radio Stations anywhere.

Alive RECORDS

SIDE ONE

Looks Like Your Funk (Gary Hairston)	*3:47*
Scared At Night (Gary Hairston)	*4:52*
A Man (Gary Hairston)	*3:51*
Stay (Gary Hairston)	*4:55*

SIDE TWO

People (Gary Hairston)	*6:48*
Me, Myself, And I (Gary Hairston)	*5:23*
Leroy (Gary Hairston)	*4:17*
Woop, Tee, Doo (Gary Hairston)	*3:59*

All Songs Are Published By:
Hair-Stone Music BMI
and
Existential Music BMI

Background Vocals:
Samuels
Wilson
Sinclair

Produced By:
Hairston Enterprises
& Harry Deal

Recording Engineers:
Harry Deal & Harry Schrum

Mixing Engineers:
Harry Deal & Gary Hairston

Photo By: James M. Graham

Arranged By: Gary Hairston, Dan Edwards, Rahiim Amiyr, Herb Stevens, Greg Conrad, Dr. Fred Tanner, Michael Williams

Jacket Design:
Gary Hairston & Harry Deal

EVER LAND

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STARVUE
UPWARD BOUND

Side One

UPWARD BOUND 4:27
Keith Blake, Victor J. Hughes, Andre Morgan

LOVE AFFAIR 7:08
Keith West, Gary Young

BODY FUSION 5:47
Judy Davis

Side Two

STARVUE 2:34
Keith West, Gary Young

PUT THE BS ASIDE 4:49
Judy Davis, Victor J. Hughes, Jonathon Collins

LOVE STRUCK 4:45
Keith Blake, Andre Morgan, Victor J. Hughes, Lester Falconer III

YOU AND ME 5:43
Judy Davis

STARVUE:
Keith Blake, Judy Davis,
Andre Morgan, Anthony Hicks
Burton Fowler, Lester Falconer III
Victor Hughes, Larry Horne

Produced By Clarence Johnson
Executive Producer: Riccardo Williams
Arranged By Maurice "Matavani" Commander
Recorded: Universal Recording Studios
Engineers: Larry Huerta / Ewart Abner III
Album Co-ordinator: Clarence Johnson
Album Concept: Keith Blake
Album Illustrated By Joseph Barclay
Mastered At Disk Werks By Ron Lewter
Personal Management: Betty Jean Acey 312-667-1628

Special Thanks:
Mrs. Foote Kirkpatrick, Charles Christian, Pat Leonard,
Lester Falconer, Murray Watson, Camile & Barry Acey,
Eddie Thomas, Mary Blake, Sound Promoters, The Dogs Of War

Very Special Thanks: THE ALMIGHTY GOD

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EVERLAND 029


C 062-29479
EMI ELECTROLA
HARVEST
ELOY
Inside

CAN · OUT OF REACH



CAN
OUT OF REACH

Side I

Serpentine	4'03
Pauper's daughter and I	5'59
November	7'44

Composed, Arranged And Produced By CAN
Except: "Pauper's daughter and I"
Written By Rosko Gee

Side II

Seven days awake	5'12
Give me no "Roses"	5'25
Like INOBE GOD	8'07
One more day	1'49

Composed, Arranged And Produced By CAN
Except: "Give me no Roses" Written By Rosko Gee

Jaki Liebezeit: drums
Michael Karoli: guitars + violine on "Roses"
Irmin Schmidt: keyboards
Rosko Gee: bass, Vocal and words on "Roses" and "Pauper's daughter and I" (Fenderpiano on Roses) Flangbass on "Seven days awake" + "Serpentine"
Reebop Kwaku Baah: percussion, Polymoog on "Roses", Voice, wordmelody on "LIKE INOBE GOD"

Recorded at INNER SPACE STUDIO by René Tinner
mixed at CONNY's STUDIO by Conny Planck + CAN

KEYBOARDS + Electronics:
Alpha 77, Zürich
Polymoog, DYNACHORD - Echolette Orgelkabinett
Cruma: Organizer II
Multiman S
FARFISA

CAN-Management:
Hildegard Schmidt 5 Köln 30, PO Box 350205,
W-Germany

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DL 9044

The Heroic Soul

Poems of Patriotism

811
R106

DECCA RECORDS



LANDING OF THE PILGRIM FATHERS BARBARA FRIETCHIE
OLD IRONSIDES O CAPTAIN. MY CAPTAIN . . . and others

Parnassus
A Treasury of the Spoken Word

Printed in U.S.A.

Parnassus

A Treasury of the Spoken Word

Long before poets was set down on the printed page, it was narrated by itinerant troubadours and sung by ballad singers. Poets were welcome everywhere. With the invention of the printing press, the reading of poems took the place of speaking poetry, and much of the music was lost. Recently, however, there has been a revival of appreciation of The Spoken Word, of the pleasure which the ear receives in the sheer music of sound.

Sound is not just an embellishment of verse, but the very secret of its power. The modern mechanisms of high fidelity carry out the original purpose of the ancients, to make us conscious of our hidden thoughts and deepest emotions at their highest pitch, to give us an appreciation of the expression of poetry, the most beautiful as well as the most effective way of saying things.

Louis Untermeyer

THE HEROIC SOUL: POEMS OF PATRIOTISM:

DL 9044
LONG PLAY 33⅓ RPM

READERS
Arnold Moss • R. E. Johnson • Joy Jostyn

SELECTIONS INCLUDE:

SIDE ONE

1. THE STAR SPANGLED BANNER — Arnold Moss . . . From the World Set
2. LANDING OF THE PILGRIM FATHERS — R. E. Johnson . . . Felicia Dorothea Brown Hemans
3. BARBARA FRIETCHIE — R. E. Johnson . . . John Greenleaf Whittier
4. WASHINGTON — Arnold Moss . . . James Russell Lowell
5. WHEN LILACS LAST — Arnold Moss . . . Walt Whitman
6. THE BUILDING OF THE SHIP — R. E. Johnson . . . H. W. Longfellow
7. THE PEOPLE'S ANTHEM — Arnold Moss . . . Elliott
8. LIBERTY — Walt Whitman
9. I HEAR AMERICA SING — Arnold Moss . . . Walt Whitman
10. OLD IRONSIDES — Joy Jostyn . . . Oliver Wendell Holmes

SIDE TWO

1. BALLAD OF THE BOSTON TEA PARTY — Oliver Wendell Holmes, hand in lighter side, as shown in the unforgettable legend of "The Wonderful One Hoss Shay." "Ballad of the Boston Tea Party" is in this vein – gay, good-humored, and lightly ironic – a merry tale of an historic event.
2. BATTLE HYMN OF THE REPUBLIC — Julia Ward Howe's noble poem of the Civil War, framed by the sound of marching feet, the lines are lifted to a plane of heart-stirring intensity and religious fervor.
3. O CAPTAIN, MY CAPTAIN — Walt Whitman
4. BREATHES THERE A MAN — Sir Walter Scott
5. NATHAN HALE — Fitch
6. BALLAD OF BUNKER HILL — Holmes
7. AMERICAN INDEPENDENCE — Hopkinson
8. VALLEY FORGE — Read
9. SONG OF MARION'S MEN — Joy Jostyn . . . William Cullen Bryant
10. GOD GIVE US MEN — Joy Jostyn . . . Holland

If you've enjoyed this recording . . . you're sure to like these other great Long Play albums



PARNASSUS — A TREASURY OF THE SPOKEN WORD • FAMOUS POEMS THAT TELL GREAT STORIES • R. E. Johnson • Arnold Moss • Joy Jostyn • Frederic March • Mercedes McCambridge • Basil Rathbone • Sandra Gould • and others
DL 9040



PARNASSUS — A TREASURY OF THE SPOKEN WORD • WILLIAM SHAKESPEARE • IMMORTAL SCENES AND SONNETS • R. E. Johnson • Arnold Moss • Joy Jostyn • Basil Rathbone • Frederic March • Mercedes McCambridge • and others
DL 9041



PARNASSUS — A TREASURY OF THE SPOKEN WORD • THE FUN MAKERS • AN EVENING WITH THE HUMORISTS • Arnold Moss • R. E. Johnson • Joy Jostyn • Basil Rathbone • Frederic March • Mercedes McCambridge • and others
DL 9042



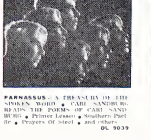
PARNASSUS — A TREASURY OF THE SPOKEN WORD • THE HEART SPEAKS • Arnold Moss • R. E. Johnson • Joy Jostyn • Basil Rathbone • Frederic March • Mercedes McCambridge • and others
DL 9043



PARNASSUS — A TREASURY OF THE SPOKEN WORD • WORDS TO LIVE BY • PRAYERS AND INSPIRATIONS • Arnold Moss • R. E. Johnson • Joy Jostyn • Bernard Grant • Basil Rathbone • Spring • The Art of Noel Coward • and others
DL 9045



PARNASSUS — JOHNNY MACK READS THE POEMS OF ROBERT FROST • THE SPOKEN WORD • WORDS TO LIVE BY • PRAYERS AND INSPIRATIONS • ROBERT FROST • Arnold Moss • R. E. Johnson • Joy Jostyn • Basil Rathbone • Spring • The Art of Noel Coward • and others
DL 9035



PARNASSUS — A TREASURY OF THE SPOKEN WORD • CARL SANDBURG READS THE POEMS OF CARL SANDBURG • Poems: Lincoln • Southern Pacific • Prayers of Steel • and others
DL 9039



PARNASSUS — A TREASURY OF THE SPOKEN WORD • THE LADY'S NOT FOR BURNING • JOHN GIELGUD • PEGGY ASHCROFT • A Whimsical Comedy by Christopher Fry
DNR 110

SIDE ONE

THE STAR SPANGLED BANNER. What today is our national anthem was originally the anxious expression of a young American lawyer, Francis Scott Key. In 1814, after a British force had taken the city of Washington and was advancing on Baltimore, Key had gone aboard the British ship of the flag-of-truce concerning an exchange of prisoners. As soon as he was on the ship a bombardment began, and he was held there while the battle raged through the night. Waiting tensely until "the dawn's early light," Key was overjoyed to see the American flag still flying above the fortress – and there-upon wrote the stirring lines which became our first great patriotic song.

THE LANDING OF THE PILGRIM FATHERS is Felicia Hemans' poem which has been reprinted in so many textbooks that it has become part of the heritage of American youth. It is a rousing narrative of exiles who braved the unknown for an ideal and every man's right to worship his Creator in his own way.

BARBARA FRIETCHIE. In September, 1862, General Lee's army marched through Frederick, Maryland. Stonewall Jackson led the troops, and it was there that an incident occurred – or is *supposed* to have happened – which was immortalized by John Greenleaf Whittier. Whether or not she was an actual heroine, Barbara Frietchie has become a symbol of indomitable American woman-hood.

WASHINGTON. The Lowells were one of the great New England families which included teachers and industrialists, a famous astronomer, a renowned college president, and at least three poets. Of these the 19th century James Russell Lowell, poet, essayist, and editor, was one of the wittiest as well as one of the most patriotic. "Washington" is characteristic of his individualistic talent.

WHEN LILACS LAST IN THE DOORYARD BLOOM'D is one of the greatest poems, and certainly the greatest elegy, ever written in the United States. The "Good Gray Poet," Walt Whitman was a clerk in the Department of the Interior when Lincoln was assassinated. In commemoration of the tragedy Whitman wrote four poems. One of them was in rhyme ("O Captain, My Captain"), and is heard on the other side of this disc. But the noblest of the four is "When Lilacs Last in the Dooryard Bloom'd," composed in a resonant and rolling free verse.

THE BUILDING OF THE SHIP is a poem by Henry Wads-worth Longfellow, which both sounds and is symbolic. The actual ship is also a figurative one – The Ship of State. Breasting the waves and facing any possible storm, the ship carries the hopes of not only this nation but of all humanity.

THE PEOPLE'S ANTHEM is a title which exactly describes the character of the poem. The author, Ebenezer Elliott, born in Yorkshire, England, condenses the prayers and aspirations of a new nation in lines which ring as truly today as they did when they were written almost two centuries ago.

LIBERTY and I HEAR AMERICA SINGING are two typical poems by Walt Whitman, Poet of Democracy. Whitman glorified all humanity in his vision of brotherhood. Exploring new roads, pioneering in a native way of thinking and speaking, Whitman celebrated "life, immense in passion, pulse, and power."

OLD IRONSIDES. During the War of 1812, the warship Constitution fought so well that it was nicknamed "Old Ironsides." It was little more than a battered hulk when, eighteen years later, the Secretary of the Navy recommended that the vessel be broken up. When he heard this, the New England poet-essayist, Oliver Wendell Holmes, wrote a sad and angry poem about the onetime "eagle of the sea." The poem became so popular and public opinion so loud that, instead of being destroyed, "Old Ironsides" was rebuilt.

SIDE TWO

BALLAD OF THE BOSTON TEA PARTY. The serious essayist and poet, Oliver Wendell Holmes, had his lighter side, as shown in the unforgettable legend of "The Wonderful One Hoss Shay." "Ballad of the Boston Tea Party" is in this vein – gay, good-humored, and lightly ironic – a merry tale of an historic event.

BATTLE HYMN OF THE REPUBLIC is Julia Ward Howe's noble poem of the Civil War. Framed by the sound of marching feet, the lines are lifted to a plane of heart-stirring intensity and religious fervor.

O CAPTAIN, MY CAPTAIN condenses in a brief lyric the spirit of the long elegy, "When Lilacs Last in the Dooryard Bloom'd," heard on the other side of this record. Here Walt Whitman compares the nation to a ship tossed on an angry sea, while the martyred president, Abraham Lincoln, is compared to the captain who brought the vessel safely to harbor, only to die before he reached port.

BREATHES THERE A MAN is Sir Walter Scott's ringing tribute to one's native land. A part of "The Lay of the Last Minstrel," it is a challenging glorification which carries a sense of abound-ing life.

NATHAN HALE by Francis Miles Finch embodies one of the great exploits of the Revolutionary War. The famous dying words to which the poem refers are: "I only regret that I have but one life to lose for my country." The hero's courageous calm is felt in the heart-beat and drum-beat of the tragic lines.

BALLAD OF BUNKER HILL is by Edward Everett Hale, author of "The Man Without a Country." The poem gives an un-familiar view of the encounter, and paints an unusually graphic picture.

AMERICAN INDEPENDENCE. Francis Hopkinson was a musician who was also a Revolutionary patriot and one of the signers of the Declaration of Independence. This poem celebrates that document which established America as a new nation, great because it was "conceived in liberty."

VALLEY FORGE by Thomas Buchanan Read is a grim winter picture in which terror and determination are powerfully suggested. Beneath the chill of the lines the listener senses the glorious con-viction of men who endured until "the hour when liberty was born."

SONG OF MARION'S MEN by William Cullen Bryant. Francis Marion, one of the most colorful personalities of the Revo-lution, was known as "The Swamp Fox." When South Carolina was taken over by the British, Marion led a small band of guerilla fighters and harried superior forces in a series of daring and despe-rate raids. His name became a thing to be both feared and glorified.

GOD GIVE US MEN by Josiah Gilbert Holland, 19th century New England novelist, poet, and editor. Here, to conclude these poems of patriotism, is a stern and uplifting faith, a ringing credo for all people.

THE READERS: *Arnold Moss* has appeared in multiple roles. He is particularly esteemed for his Shakespearian performances in which his deep and vibrant voice emphasizes the beauty of the lines. He is a prominent member of the Shakespeare repertory company at Stratford, Connecticut . . . *Raymond Edward Johnson* has used different mediums to charm countless audiences. He is well remem-bered for his performances over the air, and his characterization of Thomas Jefferson in "The Patriots" will never be forgotten . . . *Joy Jostyn* is well known for his sonorous delivery over the airwaves. He won millions of admirers as "Mr. District Attorney."

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K1 ABEL

45 T. MAXI

SUISA

A

FILM DE GUERRE

ST RAPHAEL 2'26

(LASER-CHON)

PARANO A LA CAMPAGNE 2'29

(LASER-CHON-XÉNIA)

Editions April Music

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K1 ABEL

B

45 T. MAXI

SUISA

FILM DE GUERRE

MATIN-MATIN 4'15

(LASER-CHON-XÉNIA-WHITE SHOE)

Arrangeur : F.D.G
Editions April Music

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BELLISSIMA

BELLISSIMA

BELLISSIMA

SONAMBIENT

SIDE 1

LPS 10570

Bertoia

NOVA

SONAMBIENT

SIDE 2

LPS 10570

Bertoia


NADIRA
SRC
STEREO
SFLP 6022
MUKA A
MATAHARI MALAM
1. JANGAN KAU CUBA-CUBA
2. MATAHARI MALAM
3. JOGET GADIS KOTA
4. DERITA DISEBALIK SENYUMAN
5. TELATAH ASMARA
PENERBIT: WAN IBRAHIM
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NADIRA
SRC
STEREO
SFLP 6022
MUKA B
MATAHARI MALAM
1. MUSTAFFA
2. LAGU KENANGAN
3. RANGKAIAN TIGA IRAMA
4. SINAR BAHAGIA
5. SENTOSA
PENERBIT: WAN IBRAHIM
THE QUEENS
℗ 1981
SEMUA HAK PENGELUAR DAN PEMILIK KERJA-KERJA RAKAMAN ADALAH TERPELIHARA. OLEH ITU PERSEMBAHAN DIKHALAYAK RAMAI PENYIARAN ATAU PENIRUAN TANPA KEBENARAN RAKAMAN INI ADALAH DI LARANG

LONG PLAY

33⅓ R. P. M.

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SIDE ONE



1 Sehari Dalam Cinta
2 Sabar Menanti
3 O! Teruna
4 Ku Ke Rinduan
5 Ku Sangka siang Kira nya Malam
6 Joget Hati Tertawan

LONG PLAY

33⅓ R. P. M.

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SIDE TWO

1 Siapa Nama
2 O! Kekaseh Ku
3 Ku Kehilangan Ayah
4 Ku Nyanyi Uutuk Mu
5 Janji Mu


EMGS 5518 A
EMI
STEREO
Side A
EMGS 5518
DISCOVERY
1. GEMBIRA BERDANSA
R Parissi/D Tim (Bema Music/
Blaze Music) (ASCAP) 4'33
2. HEY HEY TAXI Copyright
Control/Fauzi 3'14
3. MUSIM BUAHAN
Johari Salleh/Pustaka Muzik
EMI (M) Sdn Bhd 4'20
4. PENGHIBOR Fauzi/Pustaka
Muzik EMI (M) Sdn Bhd 2'21
5. ANAK KU YANTI Yanto/Pustaka
Muzik EMI (M) Sdn Bhd 3'49
6. HATIKU RIANG
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EMI STEREO

Side B EMGS 5518

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2. MALAM SEPI Fauzi/Pustaka Muzik EMI (M) Sdn Bhd 3'18
3. BERPURA PURA Fauzi/Pustaka Muzik EMI (M) Sdn Bhd 2'35
4. KENANGAN UNTUK MU Yanto/Pustaka Muzik EMI (M) Sdn Bhd 5'10
5. NEGERIKU Yanto/Pustaka Muzik EMI (M) Sdn Bhd 3'10
6. KATAK LOMPAT Copyright Control/D Tim 3'51

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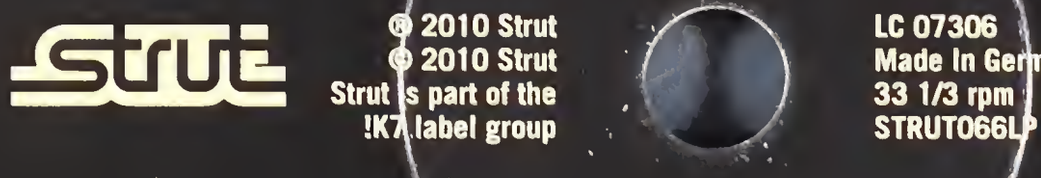
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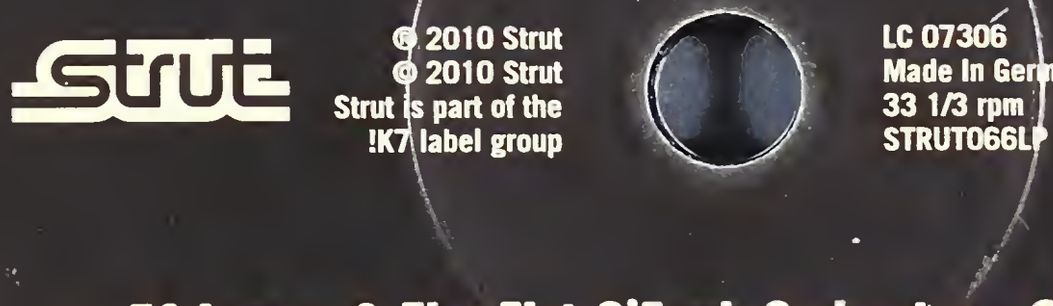
SIDE A

A1. Jakki – Sun... Sun... Sun...
(Walter Gibbons Original 12" Edit) 9.19

A2. Gladys Knight – It's A Better Than Good Time
(Walter Gibbons acetate mix) 12.21

WALTER GIBBONS JUNGLE MUSIC

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SIDE B

B1. TC James & The Fist O'Funk Orchestra - Get Up On Your Feet (Keep On Dancin') (Walter Gibbons mix) 11.11

B2. Sandy Mercer - You Are My Love (12" version) 7.32

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SIDE C

C1. Bettye Lavette - Doin' The Best That I Can
(Walter Gibbons 12" mix) 11.04

C2. Arts & Craft – I've Been Searching
(Walter Gibbons 12" mix) 9.58

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SIDE D

D1. Dinosaur L – Go Bang (Walter Gibbons unreleased mix) 12.24

D2. Luv You Madly Orchestra – Moon Maiden (12" mix) 8.50

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CARRERE

RYAN PARIS



GEMA | Made in West Germany

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DOLCE VITA Part I (Vocal)

(Giombini, Mazzolini) Pianola Music 7:33

Arr. and Performed by P. Giombini
A John Bini Production

℗ 1983 Ph. Renaux Pianola Music

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CARRERE
RYAN PARIS
GEMA
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815 396-1
STEREO 45
2
DOLCE VITA Part II (Instrumental)
(Giombini, Mazzolini) Pianola Music 8:37
Arr. and Performed by P. Giombini
A John Bini Production
℗ 1983 Ph. Renaux Pianola Music
LC 1866

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KOKO SI

(S. Buari)

BUARI

STEREO
MD9000-A

33⅓ RPM™
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Produced by Sidiku Buari
Executive Production Coordinator: R. Francis
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SYNTECH

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45 RpM



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Side 1

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124 BPM

BYT & E

(Edwin van de Laag / Huib Schippers)

5 : 40

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ZYX 5955

zyx records

SYNTECH

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45 RpM



GEMA

Side 2

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REACTION

(Edwin van de Laag / Huib Schippers)

6 : 30

B. Mikulski Publ.

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Erik van Vliet

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THE SPLASH BAND

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STEREO
45 UpM

GEMA

Side 1
℗ 1984

zyx • rec

DAS PHILADELPHIA EXPERIMENT

(J. Carpenter - Arr.: I. Scherzinger / R. Hennings)

5:04

Musikverlag Bernhard Mikulski

Produzent: Ralf Hennings
Tonstudio No 1, Pforzheim
Ingenieur: Elmar Noderer

Best.-Nr.
5203

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THE SPLASH BAND

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STEREO

45 UpM

GEMA

Side 2

℗ 1984

zyx • rec

DAS PHILADELPHIA EXPERIMENT

(J. Carpenter - Arr.: I. Scherzinger / R. Hennings)

5:03

Musikverlag Bernhard Mikulski

Produzent: Ralf Hennings
Tonstudio No 1, Pforzheim
Ingenieur: Elmar Noderer



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GEMA

p. 1982

seite 1
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spät-europa

1. **spät-europa** (2:08) · 2. **frautod grafitto** (2:05)
3. **mythos und gummibärchen** (2:32) · 4. **loudres extra** (2:08)
5. **poanpo** (2:09) · 6. **nervenfalle** (2:07)
7. **größenwarnung** (2:06) · 8. **bescheidenes vergnügen** (2:29)
9. **schöne dritte welt** (1:57) · 10. **herrmannstrohm** (2:04)

(alle titel von asmus tietchens)

asmus tietchens

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GEMA

p. 1982

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LC 4435

spät-europa

1. **erloschene herzen** (2:07) · 2. **endspannung** (2:04)
3. **beta blocker** (2:13) · 4. **tretboot zum schafott** (2:12)
5. **ausverkauf** (2:13) · 6. **bockwurst à la maitresse** (2:06)
7. **passaukontrolle** (2:05) · 8. **wein aus wien** (2:24)
9. **stille häfen** (2:17) · 10. **epitaph** (1:48)

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Produced by A. Zanni-S. Cundari
for R.E.M.

33⅓ RPM

A

STEREO
STEMRA
MS 315A
(P) 1987
33⅓ RPM



DROID (5'45)

(R. Munumarra-C. Gizzi)

HYPNOSIS

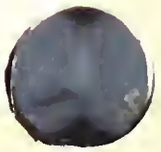
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33⅓ RPM

B

STEREO
STEMRA
MS 315B
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33⅓ RPM



AUTOMATIC PIANO (5'05)

(S. Cundari-M. Limoni)

HYPNOSIS

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Side A

SABAM
STEREO

YOU'VE GOT NO REASON

(Vocal:Rose Hilton-Deschrijver) 4'10
(Production:Kelly Jones)

FLASH

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(Production:Kelly Jones)

F L A S H


PMG
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SIDE A
PMG008LP
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2. NEW YORK
3. HOLLYWOOD
4. DIGGIN' DEEP
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SIDE B
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1. SHAKE WHAT YOU GOT
2. WHAT A DAY
3. NOBODY BUT YOU
4. NOTHIN' BUT A PARTY
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45 UpM
33 UpM

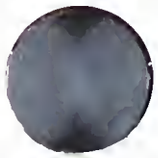
Nr. 147327 A-2

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Unverkäufliche Musterplatte

hergestellt von der Schallplatten-Fabrik Sonopress

45 UpM
33 UpM



Nr. 1473271 3.1

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RM-Schallplattenpresswerk GmbH.

MADE IN GERMANY

Musterpressung

Nr. .....

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

CMP RECORDS

SIDE 1

LC 6055

GEMA	33 M	Stereo CMP 27 ST

JOHN BERGAMO
»ON THE EDGE«

1. **Nideggen Uthan** 1'51
2. **Piru Bole** 9'24
3. **Modelo** 6'23
4. **Almost Green** 2'09

all compositions by John Bergamo,
Talamala, ASCAP


ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
CMP RECORDS
SIDE 2
LC 6055
GEMA
33 M
Stereo
CMP 27 ST
JOHN BERGAMO
»ON THE EDGE«
1. The Sirene Of . . . 7'13
2. On The Edge 12'55
all compositions by John Bergamo,
Talamala, ASCAP

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Unverkäufliche Musterplatte

hergestellt von der Schallplatten-Fabrik Sonopress

45 UpM
33 UpM



Nr. .....

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! ·

Unverkäufliche Musterplatte

hergestellt von der Schallplatten-Fabrik Sonopress

45 UpM
33 UpM



Nr.








1. platte
0001.078-2
klaus schulze
cyborg
synphära
22:49
(klaus schulze)
0001.078-2 - 1 a · (0664.948 s 1) · stereo
seite 1 · gema · p. 1973
33⅓ rpm
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1. platte
0001.078-2
klaus schulze
cyborg
conphära
25:52
(klaus schulze)
0001.078-2 - 1 b · (0664.948 s 2) · stereo
seite 2 · gema · p. 1973
33⅓ rpm
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2. platte
0001.078-2
klaus schulze
cyborg
chromengel
23:49
(klaus schulze)
0001.078-2 - 2 a · (0664.949 s 3) · stereo
seite 3 · gema · p. 1973
33⅓ rpm
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BRAIN
2. platte
brain 2/1078
klaus schulze
cyborg
neuronengesang
24:57
(klaus schulze)
2/1078-2b · (0664.949 s 4) · stereo
seite 4 · gema · p. 1973
33⅓ rpm
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MCA

MR FINGERS - INTRODUCTION

LC 1056

℗ 1992 MCA Records Ltd.
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33 rpm

BIEM / GEMA

Side A

MCA 10571

Made in Germany

1. CLOSER 5:37 Copyright Control
Words and Music by Larry Heard · All instrumentation, lead & background vocals by Larry Heard

2. ON A CORNER CALLED JAZZ 5:07 Copyright Control
Words by L. A. Pearson, Jr. E. McEwen · Music by Larry Heard · All instrumentation except * & lead vocal by Larry Heard · Stanley J., alto sax* · Donnel Rush, background vocals* & vocal arrangements · Kym Sims, background vocals

3. ON MY WAY 4:57 Copyright Control
Words and Music by Larry Heard · All instrumentation, lead & background vocals by Larry Heard

4. EMPTY 5:17 Copyright Control
Words by R. Owens · Music by Larry Heard · All instrumentation except * & background vocals by Larry Heard · Robert Owens, lead vocals · Stanley J., alto sax*

5. SURVIVOR 4:40 Copyright Control
Words and Music by Larry Heard
All instrumentation, lead and background vocals by Larry Heard

Produced by Larry Heard for HWH Productions, Inc.

Original sound recordings owned by MCA Records Ltd.

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MCA

MR FINGERS - INTRODUCTION

LC 1056

℗ 1992 MCA Records Ltd.
© 1992 MCA Records Ltd.

33 rpm

BIEM / GEMA

Side B

MCA 10571

Made in Germany

1. WE CAN WORK IT OUT 5:39 Copyright Control · Words and Music by Larry Heard
All instrumentation & lead vocal by Larry Heard · Donnel Rush, background vocals & vocal arrangements · Joan Collaso, background vocals · Kym Sims, background vocals

2. DEAD END ALLEY 5:35 Copyright Control · Words by Robert Owens
Music by Larry Heard · All instrumentation by Larry Heard · Robert Owens, vocals

3. WAVES AGAINST THE SHORE 4:56 Copyright Control · Music by Larry Heard · All instrumentation except * by Larry Heard · Wesley Wyatt, percussion* · Aminah Afza Wyatt, bells

4. ALRIGHT 5:00 Copyright Control
Words and Music by Larry Heard · All instrumentation & lead vocal by Larry Heard
Donnel Rush, background vocals & vocal arrangements
Joan Collaso, background vocals · Rene Mohanon, background vocals

5. WHAT ABOUT THIS LOVE? 6:37 Sanlar Publishing
Words and Music by Larry Heard
All instrumentation, lead and background vocals by Larry Heard

Produced by Larry Heard for HWH Productions, Inc.

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MCA
MR FINGERS - INTRODUCTION
LC 1056
℗ 1992 MCA Records Ltd.
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45 rpm
BIEM / GEMA
Side A
MCT 10571
Made in Germany
U.S.S.R. 4:27
UNIFORM VARIATIONS 4:02
Music by Larry Heard
Publisher: Copyright Control
All instrumentation by Larry Heard
Engineer: Mike Konopka
Produced by Larry Heard for HWH Productions, Inc.
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MR FINGERS - INTRODUCTION

LC 1056

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45 rpm

BIEM / GEMA

Side B

MCT 10571

Made in Germany

CHILDREN AT PLAY 5:22

Music by Larry Heard
Publisher: Copyright Control
All instrumentation by Larry Heard
Engineer: Mike Konopka
Produced by Larry Heard for HWH Productions, Inc.
Original sound recording owned by MCA Records Ltd.

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EVER LAND

DISCO LADIES

"THREE'S COMPANY..."

EVERLAND 023

SIDE ONE

BETTER THAN WALKING OUT
LOVIN' YOU IS SO EASY
WOMAN (INSTRUMENTAL)

℗ 1977 Baby Grand
©+℗ 2018 The Everland Music Group
Made in Europe

EVER LAND

DISCO LADIES

"THREE'S COMPANY..."

EVERLAND 023

SIDE TWO

OUR LOVE IS SPECIAL

I SECOND THAT EMOTION

WOMAN

℗ 1977 Baby Grand
©+℗ 2018 The Everland Music Group
Made in Europe

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Reality

PSEUDONYM

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LONG PLAY 33⅓ R.P.M.

VP99.072

MCPS

A

1. **CACHERO** 2:57
2. **WAR** 4:46
3. **MUSIC IN MY HEAD** 2:49
4. **MACK ONE** 4:09
5. **CHANGE THE WORLD** 2:34

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Reality

PSEUDONYM

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LONG PLAY 33⅓ R.P.M.

VP99.072

MCPS

B

1. ACROSS THE OCEAN 4:08
2. HIGH WINDS 2:57
3. ACAPULCO GOLD 5:02
4. GUYANA GROOVE 3:19
5. NOWHERE TO HIDE 4:04

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Disco campione
vietata la vendita

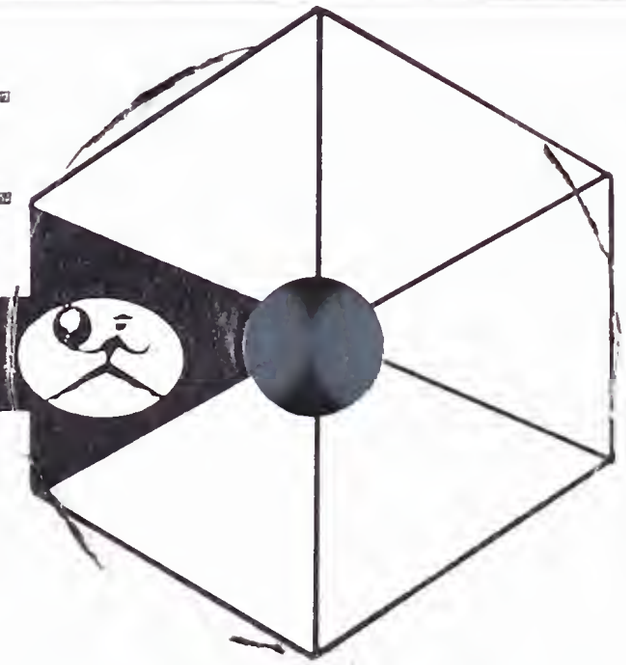
MUSIC FOR SENSATIONS

S.I.A.E.

© 1971

mca

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Universal City,
California, Inc.,



MAPS 5613

Side 1

33

Stereo



1. **FOR CYINTHIA** 3'50''
2. **OKINAWA** 4'15''
3. **PERPETUAL RHYTHM** 3'25''
4. **SPACE** 2'50''
5. **IMPRESSION** 2'50''

Musiche di GIANNI FALLABRINO
Orchestra diretta dall'Autore

Disco campione
vietata la vendita

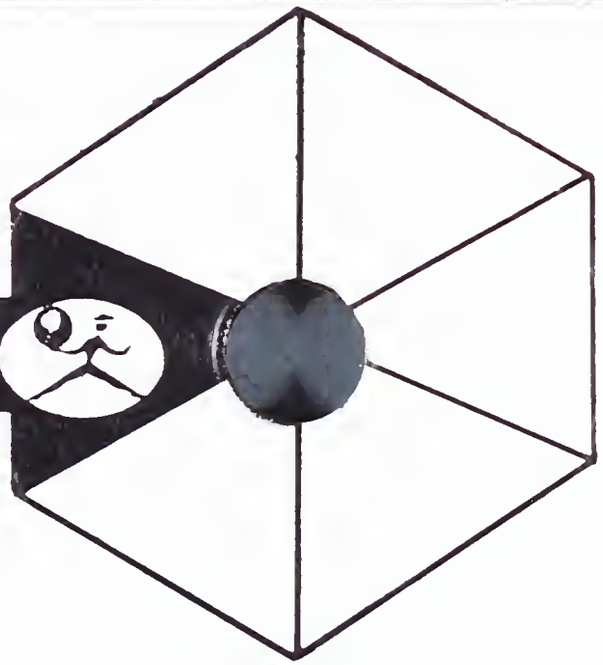
MUSIC FOR SENSATIONS

S.I.A.E.

℗ 1971

mca

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RECORDS Inc.,
Universal City,
California, Inc.,



MAPS 5613

Side 2

33

Stereo

1. **AUTUMN BALLAD** 3'20''
2. **OBSESSION** 3'57''
3. **ECLIPSE** 2'55''
4. **METAMORPHOSIS** 3'25''
5. **FLOWERS MARCH** 4'00''

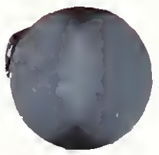
Musiche di GIANNI FALLABRINO
Orchestra diretta dall'Autore



ELEKTRA

I

STEREO GEMA



WOMACK AND WOMACK
LOVE WARS (EXTENDED REMIX) 8:13

(Cecil and Linda Womack)
Next Flight Music, BMI.
Produced by Stewart Levine for Womack Brothers Productions.
Engineered by Rik Pekkonen. Dance mix:
The Ivory Palace and M.H.B. Productions.
Recorded at Ocean Way Recorders, Hollywood, Ca.
℗ + © 1983 Elektra/Asylum Records for the United States and
WEA International Inc. for the world
outside of the United States.

966 987-0
(966 987-1)
45 RpM

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LC 0192

33

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ELEKTRA

2

STEREO GEMA

WOMACK AND WOMACK
LOVE WARS (INSTRUMENTAL DUB) 6:57

(Cecil and Linda Womack)
Next Flight Music, BMI.
Produced by Stewart Levine for Womack Brothers Productions.
Engineered by Rik Pekkonen. Dance mix
The Ivory Palace and M.H B. Productions
Recorded at Ocean Way Recorders, Hollywood, Ca
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WEA International Inc. for the world
outside of the United States

966 987-0
(966 987-2)

45 RpM

LC 0192

33

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BRAIN

NOVALIS

Brandung

STEREO
0060.094
0060.094 - A
(0702.294 S 1)

GEMA

LC 3230

Seite 1

1. **IRGENDWO, IRGENDWANN** (D. Job/D. Job)
2. **WENN NICHT MEHR ZAHLEN UND FIGUREN**
(F. Mühlböck/Novalis-Textbearbeitung von
F. Mühlböck)
3. **ASTRALIS** (F. Mühlböck/Novalis-Textbearbeitung
von F. Mühlböck)

NOVALIS

Produziert von Achim Reichel für Gorilla Musik
P. 1977 Metronome Musik GmbH

33 1/3 rpm

MADE IN GERMANY BY METRONOME MUSIK GMBH

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

BRAIN

NOVALIS

Brandung

STEREO
0060.094
0060.094 - B
(0702.294 S 2)



GEMA

LC 3230

Seite 2

1. **SONNENWENDE**
a. Brandung (L. Rahn) · **b. Feuer bricht in die Zeit** (L. Rahn/F. Mühlböck) · **c. Sonnenfinsternis** (L. Rahn/F. Mühlböck) · **d. Dämmerung** (L. Rahn/F. Mühlböck)

NOVALIS

Produziert von Achim Reichel für Gorilla Musik
P. 1977 Metronome Musik GmbH

33 ⅓ rpm

MADE IN GERMANY BY METRONOME MUSIK GMBH

THE EXKURSIONS

SIDE ONE

811G-2984
Z3RS-2984

1.	Picture Woman	5:25
2.	Dry Ground	3:49
3.	Baby You Lied	6:03
4.	What Happened to Me	2:37

THE EXKURSIONS

SIDE TWO

811G-2984
Z3RS-2985

1.	Third Eye	4:50
2.	You & Me	4:55
3.	It's Been Set Down	4:47
4.	Would You Believe	4:17


1
PILZ
A-0917 A/C 3 A



Mother Universe

Wallenstein

GEMA

STEREO 33

Bestell-Nr. 20 29113-8
A-0917 B/C 3 A

Seite 1

1. **Mother Universe**
(J. Dollase) - 8'30
2. **Braintrain**
(J. Dollase) - 8'33
3. **Shakespearesque**
(J. Dollase) - 4'20

Seite 2

2

1. **Dedicated To Mystery Land**
(J. Dollase) - 7'48
2. **Relics Of Past**
(J. Dollase) 6'30
3. **Golden Antenna**
(J. Dollase) - 4'15

Ausführende:
Wallenstein

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFALTIGUNG (AUSSER ZUM PERSONLICHEN GEBRAUCH), VERMIETUNG, AUFFOHRUNG, SENDUNG, VORBEHALTEN


BRAIN
metronome
st-1008-a
(0664.142 s 1)
side 1
stereo
slezak
brain 1008
gema
p. 1972
1. symphony: (13:44)
introduction
modulation
variation
finale
2. travelling (6:50)
(all compositions, words and music by elias grobschnitt)
grobschnitt
produced by frank mille
33 1/3 rpm
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BRAIN
metronome
st-1008-b
(0664.142 s 2)
side 2
stereo
slezak
brain 1008
gema
p. 1972
1. wonderful music (3:40)
2. sun trip: (17:43)
am oelberg (mount of olives)
on the way
battlefield
new era
(all compositions, words and music by elias grobschnitt)
grobschnitt
produced by frank mille
33 1/3 rpm
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UNITED ARTISTS RECORDS ®

℗ 1975
Made in
W. Germany

ST 33

GEMA

UAS 29 770 XB
(LBS 83 279 A, A)

Side 1

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

KANAAN 3:56
DEM GUTEN, SCHÖNEN, WAHREN 6:00
LUZIFERS GHILOM 8:02
HENRIETTE KRÖTENSCHWANZ 1:59

All Compositions, Arrangements & Lyrics
by Amon Düül II
All songs first published ℗ 1969

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN

UNITED ARTISTS RECORDS ®

℗ 1975
Made in
W. Germany

ST 33

GEMA

UAS 29 770 XB
(LBS 83 359 A, B)

Side 2

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

SOAP SHOP ROCK 13:24
a) **BURNING SISTER** (3:41)
b) **HALLUZINATION GUILLOTINE** (3:05)
c) **GULP A SONATA** (0:45)
d) **FLESH-COLOURED ANTI-AIRCRAFT ALARM** (5:53)
SHE CAME THROUGH THE CHIMNEY 3:56

All Compositions, Arrangements & Lyrics
by Amon Düül II
All songs first published ℗ 1970



UNITED ARTISTS RECORDS

GEMA

℗ 1975
Made in
W. Germany

ST 33

Side 3

UAS 29 771 XB
(LBS 83 473 B, A)

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

RESTLESS SKYLIGHT-TRANSISTOR CHILD (J. Weinzierl) · LANDING IN A DITCH (J. Weinzierl) · DEHYPNOTIZED TOOTHPASTE (J. Weinzierl) · A SHORT STOP AT THE TRANSSYLVANIAN BRAIN-SURGERY (J. Weinzierl/F. U. Rogner, L. Meid) · RACE FROM HERE TO YOUR EARS (J. Weinzierl/F. U. Rogner) a) LITTLE TORNADOES (J. Weinzierl) b) OVERHEATED TIARA (J. Weinzierl) c) THE FLYWEIGHTED FIVE (J. Weinzierl) · RIDING ON A CLOUD (J. Weinzierl/F. U. Rogner/L. Meid) · PARALIZED PARADISE (J. Weinzierl/J. Weinzierl) · H. G. WELL'S TAKE-OFF (J. Weinzierl)

Total time Side Three: 19:33

Produced by Olaf Küpler & Amon Düül II
All songs first published ℗ 1971

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN

UNITED ARTISTS RECORDS ®

℗ 1975
Made in
W. Germany

ST 33

GEMA

UAS 29 771 XB
(LBS 29 327 A, B)

Side 4

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

C. I. D. IN URUK (J. Weinzierl/J. Weinzierl) 5:30
*** ALL THE YEARS ROUND**
(J. Weinzierl/R. Knaup/F. U. Rogner) 7:20
BALLAD OF THE SHIMMERING SAND
(C. Karrer/F. U. Rogner) 6:33

* = Vocal: R. Knaup-Krötenschwanz
Produced by Olaf Kübler & Amon Düül II
All songs first published ℗ 1972

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN


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BRAIN
0001 051
LC 3230
black dance
1. ways of changes 17:50
(klaus schulze)
2. some velvet phasing 8:30
(klaus schulze)
klaus schulze
produced by klaus schulze
0001.051 - a · (0664.500 s 1) · stereo
side 1 · gema · p. 1974
33⅓ rpm
MADE IN GERMANY BY METRONOME MUSIK GMBH


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BRAIN
0001 051
LC 3230
black dance
voices of syn 22:30
(klaus schulze)
klaus schulze
produced by klaus schulze
0001.051 - b · (0664.500 s 2) · stereo
side 2 · gema · p. 1974
33⅓ rpm
MADE IN GERMANY BY METRONOME MUSIK GMBH


Factory Beat Records
Property of
Mike DJ Reimers
Disco DJ
Side 1 Stereo
Billee Music/Ren-Maur
Music Corp./B.M.I.
FBR-21480-A
33⅓ RPM
℗ 1980 Factory
Beat Records, Inc.
Time: 6:29
I LOVE YOUR BEAT
(Play It Again Sam)
(B. Nichols)
RENA
Produced by: Billy Nichols
© FACTORY BEAT RECORDS INC. • 663 FIFTH AVENUE • NEW YORK, N. Y. 10022 U.S.A.


Factory Beat Records
Property of
Mike DJ Reimers
Disco DJ
Side 2 Stereo
Billee Music/Ren-Maur
Music Corp./B.M.I.
FBR-21480-B
33⅓ RPM
℗ 1980 Factory
Beat Records, Inc.
Time: 5:59
I LOVE YOUR BEAT
(Play It Again Sam)
(B. Nichols)
INSTRUMENTAL
Produced by: Billy Nichols
© FACTORY BEAT RECORDS INC. • 663 FIFTH AVENUE • NEW YORK, N.Y. 10022 U.S.A.

Grace Jones

Pull Up To The Bumper

6:24 (Koo Koo Baya/G. Jones)
Produced by Chris Blackwell & Alex Sadkin
℗ 1981 Original sound recording made by
Island Records Inc.
Rydim Music Ltd.

ST 45

GEMA
STEMRA
BIEM

S 602 138 A
Side 1

602 138
STEREO

LC 0407

ISLAND

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Grace Jones

La vie en Rose

7:24 (E. Piaf/Louigny) Noel Gay Music Ltd.
Produced by Tom Moulton for Beam Junction Productions
℗ 1977 Island Records Inc.

Nipple To The Bottle

5:55 (G. Jones/S. Dunbar) Rydim Music Ltd.
Produced by Chris Blackwell & Alex Sadkin
℗ 1982 Island Records Inc.

ST 45

GEMA
STEMRA
BIEM

S 602 138 B
Side 2

602 138
STEREO

LC 0407

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AGR
RECORDS
STEREO
SIDE A
12'' 45 RPM
12 AGR 2 AL
PUBLISHED BY
COPYRIGHT
CONTROL
℗ 1983 AGR Records
I'VE GOT LOVE
(Peermamode/Stevens)
BOGAZ
Produced by Bogaz
Recorded at P.R.T. for AGR
Engineered by Dave Ford
Distributed by P.R.T.
ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED UNAUTHORISED COPYING, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED


AGR
RECORDS
STEREO
SIDE B
12'' 45 RPM
12 AGR 2 BL
PUBLISHED BY
COPYRIGHT
CONTROL
℗ 1983 AGR Records
I'VE GOT LOVE
(Instrumental)
(Peermamode/Stevens)
BOGAZ
Produced by Bogaz
Recorded at P.R.T. for AGR
Engineered by Dave Ford
Distributed by P.R.T.
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polydor
ROXY MUSIC
STRANDED
The Third Roxy Music Album
1
MADE IN ENGLAND
2302-050
STEREO
33
1. STREET LIFE (Ferry) 3.27
2. JUST LIKE YOU (Ferry) 3.34
3. AMAZONA (Ferry/Manzanera) 4.12
4. PSALM (Ferry) 8.04
Prod. by Chris Thomas for E.G. Records Ltd.
℗ 1973
All Songs Pub. by E.G.Mus.Ltd. © 1973
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Polydor
ROXY MUSIC
STRANDED
The Third Roxy Music Album
2
MADE IN ENGLAND
2302-050
STEREO
33
1. SERENADE (Ferry) 2.55
2. A SONG FOR EUROPE (Ferry/Mackay) 4.44
3. MOTHER OF PEARL (Ferry) 6.53
4. SUNSET (Ferry) 6.00
Prod. by Chris Thomas for E.G. Records Ltd.
℗ 1973
All Songs Pub. by E.G.Mus.Ltd. © 1973
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MADE IN ENGLAND · THE DECCA RECORD CO. LTD.

DECCA
REGD.

ffss FULL FREQUENCY STEREOPHONIC SOUND ffss

℗ 1977 Natural Avenue Music Ltd.

SPEED 33-⅓
Natural Avenue Music

Side 1

XZAL 15025
TXS 120

NATURAL AVENUE

1. Intro to Children of ROCK 'N' ROLL
2. NATURAL AVENUE
3. SUMMER BREEZE
4. CARRY ME
5. WHO COULD CHANGE
(Lodge)

JOHN LODGE

Produced and engineered by Tony Clarke
Orchestra arranged and conducted by
Brian Rogers

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MADE IN ENGLAND · THE DECCA RECORD CO. LTD.

DECCA
REGD.

ffss FULL FREQUENCY STEREOPHONIC SOUND ffss

℗ 1977 Natural Avenue Music Ltd.

SPEED 33-⅓
Natural Avenue Music

Side 2

XZAL 15026
TXS 120

NATURAL AVENUE

1. BROKEN DREAMS, HARD ROAD
2. PIECE OF MY HEART
3. RAINBOW
4. SAY YOU LOVE ME
5. CHILDREN OF ROCK 'N' ROLL

(Lodge)

JOHN LODGE

Produced and engineered by Tony Clarke
Orchestra arranged and conducted by Brian Rogers



MIDNIGHT RENDEZVOUS

STEREO ONE

33⅓ RPM

Made in UK

K 50572
K 50572 A*
(SD 19223)
(1,2) Ⓟ 1979
(3) Ⓟ 1978

1. MIDNIGHT RENDEZVOUS (James R. Glaser)
2. STREET FEVER (James R. Glaser)
3. SHOOT ME (WITH YOUR LOVE) (James R. Glaser)

TASHA THOMAS

Produced by James R. Glaser & Peter Rugile
"A Glaser/Rugile Production"
(1-3) Velocity Music

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MIDNIGHT RENDEZVOUS

STEREO TWO

33⅓ RPM

Made in UK

K 50572
K 50572 B*
(SD 19223)
℗ 1979

1. HOT BUTTERED BOOGIE (James R. Glaser)
2. YOU PUT THE MUSIC IN ME (Ted Daryll)
3. WAKE UP MORNING GLORY (Tasha Thomas)
4. YOU'RE THE ONE I LOVE (FROM DAY TO DAY) (Tasha Thomas/Misha Segal)
5. DRINKING AGAIN (Johnny Mercer/Doris Tauber)

TASHA THOMAS

Produced by James R. Glaser & Peter Rugile
"A Glaser/Rugile Production"
(1) Velocity Music (2) October Moon Music
(3,4) Baked Alaska Music/Little Fishes Music
(5) Warner Bros. Music

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Pete Shelley

XL 1

Telephone Operator 3:15 (Pete Shelley) · **If You Ask Me (I Won't Say No)** 4:21 (Pete Shelley) · **What Was Heaven?** 5:05 (Pete Shelley) · **You Know Better Than I Know** 5:00 (Pete Shelley) · **Twilight** 3:12 (Pete Shelley)

Produced by Martin Rushent and Pete Shelley

℗ 1983 Original Sound Recording made by Genetic Records

ST 33

GEMA STEMRA

S 205 629 A
Seite 1

205 629
STEREO

LC 0407

ISLAND

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Pete Shelley

XL 1

(Millions Of People) No One Like You 4:06 (Pete Shelley) · **Many A Time** 6:43 (Pete Shelley) · **I Just Wanna Touch** 3:04 (Pete Shelley) · **You And I** 3:01 (Pete Shelley) · **XL 1** 3:27 (Pete Shelley) · **ZX Spectrum Code** 2:01 (Pete Shelley)

Produced by Martin Rushent and Pete Shelley

℗ 1983 Original Sound Recording made by Genetic Records

ST 33

GEMA STEMRA

S 205 629 B
Seite 2

205 629
STEREO

LC 0407

ISLAND

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33 1/3 rpm
Stereo

GEMA

LC 4421

INTERSOUND

A
ISST
140

GUITAR TALES

WOLF

Arrangements and solo guitar: Wolf Nanssen

1. **FIVE O TWO** (Wolf Nanssen) 2.24
2. **AMBLING** (Walt Rockman) 3.02
3. **BLACK COFFEE** (Wolf Nanssen) 3.07
4. **HEADLIGHTS** (Jim Harbourg) 2.39
5. **RED POTATOES** (Wolf Nanssen) 3.04
6. **LEAVES** (Norman Candler) 2.36

℗ Intersound,
München

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33 1/3 rpm
Stereo

GEMA

LC 4421

INTERSOUND

B
ISST
140

GUITAR TALES

WOLF

Arrangements and solo guitar: Wolf Nanssen

1. **GUITAR TALES** (John Epping) 2.32
2. **IRISH SMILE** (Wolf Nanssen) 2.14
3. **BALLADAGIO** (Norman Candler) 2.39
4. **SUGAR FOR YOU** (Wolf Nanssen) 2.44
5. **TWO BLUE WINDOWS** (Mac Prindy) 2.48
6. **LORDIE, LORDIE** (Wolf Nanssen) 4.17

℗ Intersound,
München

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Rosemount®

33⅓ STEREO

MADE IN HOLLAND
℗ THIS COMPILATION 1986

SIDE 1

ROS 1
B.I.E.M. STEMRA

1) Future Perspective (kpm-music) - Keith Mansfield 3'32"
2) Highland Cathedral (M. Roever/J. Korb) - Cabaret Futura 3'34"
3) Happy moments (R. Pot/G. Heupink) - Future World Orchestra 3'57"
4) Robin's Theme (Rolls Combination) (Gilles Tinayre) - Cathy Castellane 4'01"
5) Roulette (R. Pot/G. Heupink) - Future World Orchestra 4'25"
6) Skydancer (J. Akkerman) - Jan Akkerman 5'05"

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Rosemount®

33⅓ STEREO

MADE IN HOLLAND
℗ THIS COMPILATION 1986

SIDE 2

ROS 1
B.I.E.M. STEMRA

1) Future Horizons (kpm-music) - Keith Mansfield 3'48"
2) Rubicon (T. Scherpenzeel) - Ton Scherpenzeel 3'30"
3) Elegy (T. Scherpenzeel) - Ton Scherpenzeel 4'02"
4) Aurora (Nova) - Nova 3'40"
5) Theme from E.T. (J. Williams) - Future World Orchestra 3'40"
6) I'm on my way (John Kerr) - Cathedral 3'32"
7) Crackers (J. Akkerman) - Jan Akkerman 3'50"

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STEREO

Landmark

Highlands in Camera

Music Composed by Harry Wild
Highlands Symphony Orchestra
Conducted by Fritz Spiegel

Produced by Electrosonic Ltd.
Greenwich England



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MUSIC DE WOLFE

33⅓ r.p.m.

DWS/LP 3482A

ELECTRA

1. **AERODYNAMIC** (J. Saunders) 3.50. 2. **SKY HIGH** (J. Saunders) 2.55
3. **RATTLESNAKE WHIP** (D. Hubbard) 3.20. 4. **BELLADONNA** (J. Saunders) 3.00
5. **PLAY AWAY** (D. Hubbard) 2.43. 6. **TOUGH NUT** (J. Saunders) 2.07
7. **KISS** (J. Saunders) 3.15. 8. **WHITE ROSE** (D. Hubbard) 1.10
9. **PUSH ON** (J. Saunders) 2.18

Recording first published 1982

DE WOLFE Ltd.
80-88 Wardour Street, London, W1V 3LF

Made in England

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MUSIC DE WOLFE

33⅓ r.p.m.

DWS/LP 3482B

ELECTRA

1. **PULSEWAVE** (J. Saunders) 2.50. 2. **LIZARD** (J. Saunders) 2.15
3. **PACEMAKER** (J. Saunders) 2.20. 4. **ELECTRA** (D. Hubbard/J. Saunders) 3.12
5. **MEAN 'N' NASTY** (J. Saunders) 2.44. 6. **ROUND UP** (J. Saunders) 2.40
7. **INTIMATE** (J. Saunders) 3.52. 8. **DRIFTER** (M. Hyde) 4.10
9. **WHISKY 'N' RYE** (J. Saunders/T. Broughton/D. Hubbard) 2.06

Recording first published 1982

DE WOLFE Ltd.

80-88 Wardour Street, London, W1V 3LF

Made in England

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Digital

SON 302

LEADERS

Power–Prestige–Technology–Vol. 2

SONOTON

recorded music library

SIDE A

1. **BEAUTY AND POWER–1**
   3.14/0.16 (John Epping)
2. **BEAUTY AND POWER–2**
   0.29/0.29 (J. Epping)
3. **BEAUTY AND POWER–3**
   1.30 (J. Epping)
4. **BEAUTY AND POWER–4**
   1.37 (J. Epping)
5. **BEAUTY AND POWER–5**
   0.59 (J. Epping)
6. **CONFIGURATION–1**
   2.06 (J. Epping)
7. **CONFIGURATION–2**
   0.29/0.29 (J. Epping)
8. **CONFIGURATION–3**
   2.06 (J. Epping)
9. **CONFIGURATION–4**
   2.06 (J. Epping)
10. **CONFIGURATION–5**
    0.10/0.09 (J. Epping)
11. **ACTIVE RELEASE–1**
    3.49 (Christoph W. Narholz)
12. **ACTIVE RELEASE–2**
    1.21 (Ch. W. Narholz)
13. **ACTIVE RELEASE–3**
    1.12 (Ch. W. Narholz)

GEMA

LC 7573

33⅓ rpm

STEREO

MADE IN W. GERMANY

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Digital

SON 302

LEADERS

Power–Prestige–Technology–Vol. 2

SONOTON

recorded music library

SIDE B

1. **LEADERS–1**
   3.11/0.10 (Ch. W. Narholz)
2. **LEADERS–2**
   0.27 (Ch. W. Narholz)
3. **LEADERS–3**
   0.29/0.29 (Ch. W. Narholz)
4. **LEADERS–4**
   1.38 (Ch. W. Narholz)
5. **LEADERS–5**
   1.31 (Ch. W. Narholz)
6. **LEADERS–6**
   0.13 (Ch. W. Narholz)
7. **ROBOTOID–1**
   2.39/0.06 (J. Epping)
8. **ROBOTOID–2**
   0.29/0.29 (J. Epping)
9. **ROBOTOID–3**
   2.35 (J. Epping)
10. **ROBOTOID–4**
    1.33 (J. Epping)
11. **MECHASONIC ENTERPRISE–1**
    1.30 (Karlheinz Krupp)
12. **MECHASONIC ENTERPRISE–2**
    1.24 (K. Krupp)
13. **MECHASONIC ENTERPRISE–3**
    0.40 (K. Krupp)
14. **MECHASONIC ENTERPRISE–4**
    0.55 (K. Krupp)

GEMA

LC 7573

33⅓ rpm

STEREO

MADE IN W. GERMANY

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TITANIC
SEA WOLF

FACE 1

CBS 64791



Stereo mono

S.D.R.M.

33 T.

CBS 64791 A

1 - **SEA WOLF** (April Music) (Robinson - Aas - Löseth - Lorck - Asperud)		5'57
2 - **UNDERBIRD** (April Music) (Robinson - Aas - Löseth)		4'33
3 - **CONFUSION** (April Music) (Robinson - Aas)		3'00
4 - **SULTANA** (April Music) (Titanic)		4'15

MADE IN FRANCE CBS INC

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TITANIC

SEA WOLF

1 - **HANGING OVER** (April Music) 3'19
(Robinson - Aas - Löseth)

FACE 2

CBS 64791



Stereo mono

S.D.R.M.

33 T.

CBS 64791 B

2 - **COVERED IN DUST** (April Music) **3'16**
(Robinson - Aas - Löseth)

3 - **A STONES THROW** (April Music) **2'07**
(Löseth - Aas - Löseth)

4 - **SCARLET** (April Music) **4'01**
(Robinson - Aas - Robinson)

5 - **EXILED** (April Music) **4'52**
(Robinson - Aas)

· MADE IN FRANCE · CBS INC ·

TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public.

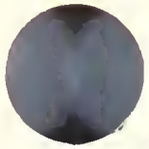
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TP 8101

SELECTED NO.

DATE PRESSED

8.10.81



Side 1

(P) 1981 MADE IN USA

ROCKOTTO

ARTIST

Boogie on up

5' 39"

TEST PRESSING

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NOT YET APPROVED (LIMITED DISTRIBUTION)

TP 8101

SELECTED NO.

DATE PRESSED

8.10.81



Side 2

(P) 1981 MADE IN USA

AREA CODE 615

ARTIST

3'12"

Heavenly Star Records

A Funky Sound

721 A
Producers
Peter Brown,
Bernard Thomas
Published by
Sound Around Town
B.M.I.

PART 1
Arranged by
Charlie Scott,
James Ferguson
Congas Oliba

DEATH RAP

(T. RAINEY, C. CUBELL, P. PETERSON,
D. OVERBY, A. LAMAR, B. THOMAS)

MARGO'S KOOL OUT CREW

Heavenly Star Records

A Funky Sound

721 B

Producers
Peter Brown,
Bernard Thomas
Published by
Sound Around Town
B.M.I.

PART 2

Arranged by
Charlie Scott,
James Ferguson
Congas Oliba

DEATH RAP

(T. RAINEY, C. CUBELL, P. PETERSON,
D. OVERBY, A. LAMAR, B. THOMAS)

MARGO'S KOOL OUT CREW


macht
das
auf
Seite 1

URHEBER UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFALTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN. MADE IN GERMANY BY OHR/METRONOME RECORDS GMBH

OMM 56.002

BERND WITTHÜSER
LIEDER VON VAMPIREN, NONNEN UND TOTEN

Seite 1

1. DRACULA (Witthüser / Witthüser) 4.34
2. DAS STILLE GRAB (Witthüser / Salis) 2.
3. WIR MÖCHTEN DIESES LIED NOCH EINMAL SINGEN (Witthüser / [illegible]) 3.4
4. KANNST DU DIE KLAGE DEUTEN (Witthüser / Mar[illegible]) 3.5
5. ICH BIN DAHIN (Witthüser / [illegible]) 3.
6. WELCHER WECHSEL DOCH IM LEBEN (Witthüser / [illegible]) 2.5

Musik: Witthüser / Arrangement: Witthüser, Kerstupp

ST OMM-56.002-A

Super Stereo Sound

Seite 2

GEMA

P 1970

Seite 2

1. LEISE LÄUTET DIE ABENDGLOCKE (Witthüser / Schiefer) 2.
2. HINÜBER WILL ICH (Witthüser / [illegible]) 2.64
3. WENN ICH EIN FRÖHLICHER WÄRE (Witthüser / [illegible]) 3.
4. DIE BESCHWÖRUNG (Witthüser / Heine) 2.32
5. LIEBESLIED (Witthüser / Reinick) 4.10
6. DIE LILIE VOM SEE (Witthüser / [illegible]) 4.34
7. WER SCHWIMMT DORT? (Witthüser / [illegible]) 1.56

Musik: Witthüser

Arrangement: Witthüser, Kerstupp

ST OMM-56.002-B

33 1/3 rpm

durium

℗ 1974

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATE DUPLICAZIONE, UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE.

DISCOTECA VIER
OSVALDO BUSTI
VIA N. BIXIO 6/B - TEL. 31547
CASARANO (LE)

durium

33 giri

S.I.A.E.

Made in Italy

ms AI 77342

D. St. 051237

STEREO COMPATIBILE

"FAUSTO PAPETTI SAX"

18a raccolta

SOLEADO (Zacar) Ediz. Belriver
A BLUE SHADOW (R. Grano - Jr. Pisano) Ediz. Ricordi
(dallo scenegg. TV "Ho incontrato un'ombra")
THE WAY WE WERE (Hamlisch - A. M. Bergman)
Ediz. Screen - Gems (dal film "Come eravamo")
L'ULTIMA NEVE DI PRIMAVERA (F. Micalizzi)
Ediz. RCA (tema del film)
GESMA (F. Papetti - G. Sorio) Ediz. Durium
LOVE'S THEME (B. White) Ediz. Sa-Vette / January

durium

℗ 1974

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATE DUPLICAZIONE, UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE.

33 giri

S.I.A.E.

Made in Italy

ms AI 77342

D. St. 051238

STEREO COMPATIBILE

"FAUSTO PAPETTI SAX"

18a raccolta

PECCATO VENIALE (F. Bongusto) Ediz. Ameuropa International
(tema del film)
TENTATION (Ringo - Carrère) Ediz. Carrère
NUTBUSH CITY LIMITS (G. Ingrosso - T. Turner) Ediz. U.A. Italy
DELITTO DI REGIME (G. e M. De Angelis) Ediz. RCA
(dallo sceneggiato TV)
RICORDO DI LILIA (A. Trovajoli) Ediz. CAM
(dal film "Paolo il caldo")
THE WINDMILLS OF YOUR MIND (M. Legrand)
Ediz. U. A. (dal film "Il caso Thomas Crown")

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BABLA RECORDS

SIDE A
33 ⅓ RPM
STEREO



STEMRA
Nr.84904

BABLA AND HIS ORCHESTRA

LIFE IN HOLLAND
1982

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BABLA RECORDS

SIDE B
33 ⅓ RPM
STEREO

STEMRA
Nr.84904

BABLA AND HIS ORCHESTRA

LIFE IN HOLLAND
1982

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Digital

SON 293

Dramatic Features & Underscores
Gregor F. Narholz

sonoton

recorded music library

SIDE A

1. **DRAMATIC FEATURE–1**
   2.27 (Gregor F. Narholz)
2. **DRAMATIC FEATURE–2**
   2.27 (G. F. Narholz)
3. **DRAMATIC FEATURE–3**
   2.02 (G. F. Narholz)
4. **THE TRUTH–1**
   2.49 (G. F. Narholz)
5. **THE TRUTH–2**
   0.11 (G. F. Narholz)
6. **THE TRUTH–3**
   2.42 (G. F. Narholz)
7. **SCENIC AFTERMATH–1**
   2.30 (G. F. Narholz)
8. **SCENIC AFTERMATH–2**
   2.30 (G. F. Narholz)
9. **SCENIC AFTERMATH–3**
   1.33 (G. F. Narholz)

GEMA

LC 7573

33⅓ rpm

STEREO

MADE IN W GERMANY

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Digital

SON 293

Dramatic Features & Underscores

Gregor F. Narholz

SONOTON

recorded music library

SIDE B

1. **EXPECTATIONS – 1**
   3.18 (Gregor F. Narholz)
2. **EXPECTATIONS – 2**
   2.23 (G. F. Narholz)
3. **EXPECTATIONS – 3**
   1.47 (G. F. Narholz)
4. **EXPECTATIONS – 4**
   1.46 (G. F. Narholz)
5. **HEROES OF TODAY – 1**
   1.48 (G. F. Narholz)
6. **HEROES OF TODAY – 2**
   1.48 (G. F. Narholz)
7. **HEROES OF TODAY – 3**
   1.48 (G. F. Narholz)
8. **HEROES OF TODAY – 4**
   1.48 (G. F. Narholz)
9. **HEROES OF TODAY – 5**
   1.46 (G. F. Narholz)
10. **HEROES OF TODAY – 6**
    1.46 (G. F. Narholz)
11. **HEROES OF TODAY – 7**
    0.29 (G. F. Narholz)
12. **HEROES OF TODAY – 8**
    0.29 (G. F. Narholz)

GEMA

LC 7573

33⅓ rpm

STEREO

MADE IN W. GERMANY

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THE JAMMY MUSIC LIBRARY

SIDE ONE
M.C.P.S.



JRML01-A
STEREO
33⅓ rpm

Volume One

Side One

1. AUTOSTOP
2. BRAINSCAN
3. DANCING BOTTLES
4. GORGONZOLA
5. GADANSK
6. BLACKNOTES

All titles Ⓒ & Ⓟ 1984
(C.Smith/J.Tollan)
Jammy Music Publishers Ltd.

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THE JAMMY MUSIC LIBRARY

SIDE TWO
M.C.P.S.



JRML01-B
STEREO
33⅓ rpm

Volume One

Side Two

1. STAIRSTEPS
2. MARTIAN MARATHON
3. MARTIAN MARATHON (Main Title)
4. PRIVATE DICK
5. RING MY CHIMES
6. TAKTENT

All titles Ⓒ & Ⓟ 1984
(C.Smith/J.Tollan)
Jammy Music Publishers Ltd.


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CBS
INQUILAAB
AN ORIGINAL SOUNDTRACK RECORDING
SIDE A
STEREO
33 1/3 RPM
IND. 1051 A
℗ 1984 CBS Inc.
1. BICHCHOO LAD GAYA
ASHA BHOSLE, KISHORE KUMAR
2. ABHIMANYU CHAKRAVYUH MEIN FAS GAYA HAI TU
KISHORE KUMAR*
3. LO MAIN BAN GAYA THANEDAR
*KISHORE KUMAR & CHORUS
* THESE ARTISTES APPEAR BY COURTESY OF THE GRAMOPHONE CO. OF INDIA LTD.
MUSIC-LAXMIKANT PYARELAL
LYRICS-ANAND BAKSHI
MADE IN INDIA

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CBS

INQUILAAB

AN ORIGINAL SOUNDTRACK RECORDING

SIDE B
STEREO
33 1/3 RPM

IND. 1051 B

℗ 1984 CBS Inc.

1. **DISCO 84**
*KISHORE KUMAR & CHORUS
2. **AAJ ABHI YAHIN**
ASHA BHOSLE, KISHORE KUMAR
3. **BICHCHOO LAD GAYA**
ASHA BHOSLE, KISHORE KUMAR

* THESE ARTISTES APPEAR BY
COURTESY OF THE GRAMOPHONE CO. OF INDIA LTD.

MUSIC - **LAXMIKANT PYARELAL**
LYRICS - **ANAND BAKSHI**

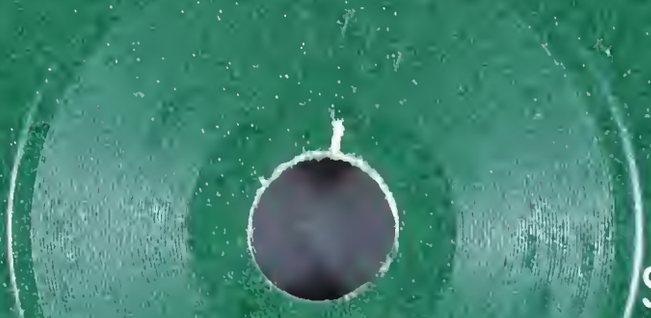
MADE IN INDIA

HERGESTELLT BEI DER TELDEC-PRESS GMBH, NORTORF

prisma

GEMA

16.25078-01-1



16.25078

Seite 1 STEREO

HEINO – LIEDER, DIE ICH LIEBE

1. **Der Schornsteinfegermeister und die schöne Bäckersfrau** (Orloff - Bilk) Ⓟ 1987 (3:15)
2. **Blau blüht der Enzian** (von Kleebsattel) Ⓟ 1987 (4:22)
3. **Capri Fischer** (Winkler - Dies - R. M. Siegel) Ⓟ 1988 (3:50)
4. **Weiße Taube** (Orloff - Bilk) Ⓟ 1987 (2:42)
5. **Darum gib acht auf deine Heimat** (Wo die alten Wälder rauschen) (Orloff - Bilk) Ⓟ 1987 (3:37)
6. **La Montanara** (Das Lied der Berge) (Ortelli - Pigarelli - Siegel) Ⓟ 1987 (3:45)
7. **Freunde der Nacht** (Orloff - Bilk) Ⓟ 1987 (3:56)

© 1988 TELDEC RECORD SERVICE GMBH

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!

33

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

HERGESTELLT BEI DER TELDEC-PRESS GMBH, NORTORF

prisma

GEMA

16.25078-01-2

16.25078

Seite 2 STEREO

HEINO – LIEDER, DIE ICH LIEBE

1. **Die schwarze Barbara** (Kummer - Mahr - Jung - Schatz) Ⓟ 1986 (3:48)
2. **Casablanca ... Träume, die niemals vergehn** (Orloff - Bilk) Ⓟ 1987 (3:24)
3. **Waldwinter** (Orloff - Bilk) Ⓟ 1988 (4:19)
4. **Der Berg der Versuchung** (Orloff - Bilk) Ⓟ 1987 (3:58)
5. **An der Saale hellem Strande** (Fesca - Becht - Bilk - Kugler) (2:16)
6. **Laßt uns unsere alten Lieder** (Orloff - Bilk) Ⓟ 1987 (3:48)
7. **So ein Tag, so wunderschön wie heute** (Olias - Rothenburg) Ⓟ 1986 (2:37)

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ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

33



GUALDINO SOARES
E OS IMIGRATES

SG 001

33 TOURS

SACEM SDRM

A

POSTE D' GENERAL
(Gualdino Soares)
PATRIA NA MEID'MAR
(Luis Silva)
CAMIN D' NOS CASA
(Gualdino Soares)
TROC NA PANTALON
(Neves Tchuputa)

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GUALDINO SOARES
E OS IMIGRATES

SG 001

33 TOURS

SACEM SDRM

B

MIN NA TRADICAO
(Julio Monteiro)
SAB NA S. NICLAU
(Gualdino Soares)
MIN BA MADRID
(Gualdino Soares)
PASSA NA PAU
(Jose Zefrino Soares)

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Rick DEES' WEEKLY TOP 40

HOUR 1 SIDE 1

Weekend of July 6, 1984

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AMERICA'S TARGET RADIO NETWORKS

Rick DEES' WEEKLY TOP 40

HOUR 4 SIDE 2

Weekend ~~of~~ July 6, 1984

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AMERICA'S TARGET RADIO NETWORKS

Rick DEES' WEEKLY TOP 40

HOUR 2 SIDE 2

Weekend of July 6, 1984

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Rick DEES' WEEKLY TOP 40

HOUR 4 SIDE 1

Weekend of July 6, 1984

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Rick Dees' Weekly Top 40

HOUR 3 SIDE 2

Weekend of July 6, 1984

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Rick DEES' WEEKLY TOP 40

HOUR 1 SIDE 2

Weekend of July 6, 1984

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Rick DEES' WEEKLY TOP 40

HOUR 3 SIDE 1

Weekend of July 6, 1984

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AMERICA'S TARGET RADIO NETWORKS


wonderland
A Young People's Introduction to
SCHUBERT
In Words and Music
RLP 1482
SIDE 1
Written by Joseph Machlis
Narrated by Norman Rose
(A Desto Production)
(RLP 1482 A)
Bill Grauer Productions, Inc. / New York

wonderland

A Young People's Introduction to

SCHUBERT

In Words and Music

RLP 1482 SIDE 2

Written by **Joseph Machlis**

Narrated by **Norman Rose**

(A Desto Production)

(RLP 1482 B)

Bill Grauer Productions, Inc. / New York



ALLEGIANCE

SPENCER DAVIS

"CROSSFIRE"

STEREO
AV-442

1

1. **BLOOD RUNS HOT** 3:55
(S. Samsel) Abovewater Publishing, PROC
2. **DON'T WANT YOU NO MORE** 4:00
(S. Davis / E. Harding) Dick James Music, BMI
3. **LOVE IS ON A ROLL** 3:44
(R. Cook / J. Prine) Roger Cook Music, BMI / Big Ears Music, ASCAP / Bruised Orange Music, ASCAP
4. **CROSSFIRE** 4:05 (J. Careaga / R. Holler) Ensign Music, BMI
5. **PRIVATE NUMBER** 4:17
(B. T. Jones / W. Bell) Irving Music, BMI

Sung by Spencer Davis & Dusty Springfield

PRODUCED BY SPENCER DAVIS &
ALLAN McDOUGALL

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ALLEGIANCE

SPENCER DAVIS

"CROSSFIRE"

STEREO
AV-442

2

1. **I'M A MAN** 3:43
(S. Davis / S. Winwood / J. Miller) Island Music, BMI
2. **NO OTHER BABY** 3:21
(B. Watson / D. Bishop) Melody Trails, BMI
3. **MISTAKES** 3:19
(R. G. Feldman) Jensongs Music, ASCAP
4. **IT MUST BE LOVE** 3:44
(B. McDill) Hall Clement, BMI
5. **SUCH A GOOD WOMAN (Proud In The Street)** 3:14
(R. Cook / J. Cymbal) Short Johns Music,
BMI / Roger Cook Music, BMI

PRODUCED BY SPENCER DAVIS &
ALLAN McDOUGALL

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EVER LAND

JACK ASHFORD

HOTEL SHEET

EVERLAND 036

SIDE ONE

1. HOTEL SHEET (5:29)
2. I'LL FLY TO YOUR OPEN ARMS (4:01)
3. THIS AIN'T JUST ANOTHER DANCE SONG (4:01)
4. HI MOM, HI AL (4:57)



© 1967 Jack Ashford
℗+© 2019 The Everland Music Group
Made in Europe

EVER LAND

JACK ASHFORD

HOTEL SHEET

EVERLAND 036

SIDE TWO

1. SHAR (3:44)
2. GET RIGHT ON TOP (Cause I Need Someone) (5:59)
3. I'M SO GLAD (3:10)
4. FUNKY DISCO PARTY (5:28)

MAGIC DISC

℗ 1967 Jack Ashford
℗+© 2019 The Everland Music Group
Made in Europe

Spoonful

TUTT BAND

EVERLAND 012

SIDE 1
33-1/3 RPM

1. She' Got It Going
(Jackie Tutt, Gregg Henderson, Billy Rogers, Paris Simmons)

2. Can't Let Go
(Jackie Tutt, Billy Rogers, Clonda Brittman)

3. Procrastinator
(Billy Rogers, Jackie Tutt, Vincent Parker)

4. This Time We'll Win
(Jackie Tutt, Billy Rogers, Clonda Brittman)

5. Get It On
(Billy Rogers, Jackie Tutt)



TUTT BAND

EVERLAND 012

SIDE 2
33-1/3 RPM

1. Love Is Dangerous
(Jackie Tutt, Billy Rogers, Gregg Henderson, Paris Simmons)

2. Shake Me
(Clonda Brittman, Robert Guilliaum, Jackie Tutt)

3. Party Blues
(Paris Simmons, Jackie Tutt)

4. We're Gonna Have Fun Tonight
(Jackie Tutt, Billy Rogers)

5. This Time We'll Win: (Instrumental)
(Billy Rogers, Jackie Tutt)


EVER
LAND
STERLING HARRISON
ONE SIZE FITS ALL
EVERLAND 033
SIDE ONE
1. ONE SIZE FITS ALL (H. Beatty)
2. ABBA-DABBA-DO (H. Beatty / R. Davis)
3. JAMAICA (H. Beatty / B. Holland)
4. STAR CHASER (B. Holland / R. Davis)
5. TAKE IT ALL THE WAY (H. Beatty)
phonorecords
℗ 1981 Phono Records
©+℗ 2018 The Everland Music Group
Made in Europe

EVER LAND

STERLING HARRISON

ONE SIZE FITS ALL

EVERLAND 033

SIDE TWO

1. YOU'VE GOT THAT THING (H. Beatty / B. Holland)
2. JUMP IN THE MIDDLE OF LOVE (H. Beatty / B. Holland)
3. I FEEL THE LOVE (B. Holland / C. Parks / H. Beatty)
4. SHE'S SO SENSITIVE (B. Holland / H. Beatty)



phonorecords

℗ 1981 Phono Records
©+℗ 2018 The Everland Music Group
Made in Europe


EVER
LAND
MEL PRODUCTION BAND
TRYING TO GET OUT OF HERE
EVERLAND 026
SIDE ONE
1. INTRO
2. PATTI DUKE HUSTLE
3. WIGGLE ON UP
MARVEL
℗1980 Melvin Waiters
℗+© 2019 The Everland Music Group
Made in Europe


EVER
LAND
MEL PRODUCTION BAND
TRYING TO GET OUT OF HERE
EVERLAND 026
SIDE TWO
1. TRYING TO GET OUT OF HERE
2. IT'S GONNA BE ALRIGHT
3. LADY OF MY LIFE
MARVEL
℗1980 Melvin Waiters
℗+© 2019 The Everland Music Group
Made in Europe


EVER
LAND
ALEX BROWN
IN SEARCH OF LOVE
EVERLAND 019
SIDE ONE
I'M NOT RESPONSIBLE (M. Higgins / A. Brown)
SOMETHING (G. Harrison)
YOU MOVE ME (M. Higgins / A. Brown)
PLEASE DON'T LEAVE ME (M. Higgins / A. Brown)
I'LL STILL BE THERE (M. Higgins / A. Brown)
sundi records®
℗ 1970 Alex Brown, Sundi Records
©+℗ 2018 The Everland Music Group
Made in Europe


EVER
LAND
ALEX BROWN
IN SEARCH OF LOVE
EVERLAND 019
SIDE TWO
BABY YOU'RE RIGHT (M. Higgins / A. Brown)
TURN AROUND, LOOK AT ME (J. Kapehart)
I'M IN LOVE (M. Higgins / A. Brown)
HAVE I (M. Higgins / A. Brown)
THE CHINA DOLL (M. Higgins / A. Brown)
Sundi records®
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Made in Europe


EVER
LAND
RUBY ANDREWS
BLACK RUBY
EVERLAND 021
SIDE ONE
(I WANT TO BE)
WHATEVER IT TAKES TO PLEASE YOU (R. Eaton, R. Williams & R. Harris)
OVERDOSE OF LOVE (R. Eaton, R. Williams & R. Braxton)
THE LOVE I NEED (F. Bridges, R. Knight & R. Eaton)
DIDN'T I FOOL YOU? (R. Eaton, R. Williams & R. Harris)
YOU MADE A BELIEVER OUT OF ME
(F. Bridges, R. Eaton & R Knight)
ZODIAC
℗ 1972 Ruby Andrews, Zodiac Records
©+℗ 2018 The Everland Music Group
Made in Europe


EVER
LAND
RUBY ANDREWS
BLACK RUBY
EVERLAND 021
SIDE TWO
GOOD 'N PLENTY (R. Eaton, R. Williams & R. Harris)
YOU OLE BOO BOO YOU (R. Eaton, & R. Williams)
JUST LOVIN' YOU (F. Bridges, R. Knight & R. Eaton)
MY LOVE IS COMIN' DOWN (R. Eaton, R. Williams & W. Huffman)
HOUND DOG (M. Stoller & J. Leiber)
ZODIAC
℗ 1972 Ruby Andrews, Zodiac Records
©+℗ 2018 The Everland Music Group
Made in Europe

Alive

Gary - Chilling Out

EVERLAND 006

SIDE 1

LOOKS LIKE YOUR FUNK
(Gary Hairston)

SCARED AT NIGHT
(Gary Hairston)

A MAN
(Gary Hairston)

STAY
(Gary Hairston)

Alive

Gary - Chilling Out

EVERLAND 006

SIDE 2

PEOPLE
(Gary Hairston)

ME, MYSELF, AND I
(Gary Hairston)

LEROY
(Gary Hairston)

WOOP, TEE, DOO
(Gary Hairston)


EVER
LAND
STARVUE
UPWARD BOUND
EVERLAND 029
SIDE ONE
UPWARD BOUND (Keith Blake, Victor J. Hughes, Andre Morgan)
LOVE AFFAIR (Keith West, Gary Young)
BODY FUSION (Judy Davis)
℗ 1980 Lil Ric Music
℗+© 2018 The Everland Music Group
Made in Europe

EVER LAND

STARVUE

UPWARD BOUND

EVERLAND 029

SIDE TWO

STARVUE (Keith West, Gary Young)

PUT THE BS ASIDE (Judy Davis, Victor J. Hughes, Jonathon Collins)

LOVE STRUCK (Keith Blake, Andre Morgan, Victor J. Hughes, Lester Falconer III)

YOU AND ME (Judy Davis)

℗ 1980 Lil Ric Music
℗+© 2018 The Everland Music Group
Made in Europe


URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH) VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN
STEREO
ST 33
℗ 1973
HARVEST
1C 062-29 479
A
Seite 1
GEMA
INSIDE
1. Land Of No Body (Eloy) 17:14
ELOY
MADE IN GERMANY

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH) VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

STEREO

ST 33

℗ 1973

HARVEST

1C 062-29 479

B

Seite 2

GEMA

INSIDE

1. Inside (Eloy) 6:35
2. Future City (Eloy) 5:35
3. Up And Down (Eloy) 8:23

ELOY

MADE IN GERMANY

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This Side

Serpentine

Pauper's daughter and I

November

Other Side

Seven days awake

Give me no "Roses"

Like INOBE GOD

One more day

daily 32 715

CAN - OUT OF REACH



daily 32 715

R106
DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY

PARNASSUS

A TREASURY OF THE SPOKEN WORD

THE HEROIC SOUL: POEMS OF PATRIOTISM

Readers

*ARNOLD MOSS **R. E. JOHNSON ***JAY JOSTYN

DL 9044
MG 5358

Side 1

The Star Spangled Banner* (Key)
Landing Of The Pilgrim Fathers** (Hemans)
Barbara Frietchie** (Whittier)
Washington* (Lowell)
When Lilacs Last* (Whitman)
The Building Of The Ship* (Longfellow)
The People's Anthem* (Elliott)
Liberty* (Whitman)
I Hear America Singing* (Whitman)
Old Ironsides*** (Holmes)

LONG PLAY 33 1/3 RPM


DECCA
REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.
PARNASSUS
A TREASURY OF THE SPOKEN WORD
THE HEROIC SOUL: POEMS OF PATRIOTISM
Readers
*JAY JOSTYN **ARNOLD MOSS
DL 9044
MG 5359
Side 2
Ballad Of The Boston Tea Party* (Holmes)
Battle Hymn Of The Republic* (Howe)
O Captain, My Captain** (Whitman)
Breathes There A Man** (Scott)
Nathan Hale* (Finch)
Ballad Of Bunker Hill* (Hale)
American Independence* (Hopkinson)
Valley Forge* (Read)
Song Of Marion's Men* (Bryant)
God Give Us Men* (Holland)
LONG PLAY 33 1/3 RPM

soloat

CHANGE THE WORLD



TRY, TRY

PSEUDONYM

soloat

CHANGE THE WORLD



TRY, TRY

VP99.076

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soulart

CHANGE THE WORLD



TRY, TRY

PSEUDONYM

soloat

CHANGE THE WORLD



TRY, TRY

VP99.076

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Billy Jones & Solat



Billy Jones & Solat

A. YOU´RE GONNA MISS ME
(B. Jones)

B. I´LL BE AROUND
(B. Jones)



PSEUDONYM

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VP99.075

Billy Jones & Solat



Billy Jones & Solat

A. YOU´RE GONNA MISS ME
(B. Jones)

B. I´LL BE AROUND
(B. Jones)



PSEUDONYM

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VP99.075

Der Supernieren-Test

Sehr geehrter Tonbandamateur!

Als die Entwicklung unseres neuen Supernieren-Richtmikrofons MD 411 abgeschlossen war, stand für uns fest, daß dies unser bestes Richtmikrofon in der Amateurpreisklasse bis DM 180,– sein würde. Wir wußten auch, wie viele interessante Amateur-Tonbandaufnahmen unter akustisch ungünstigen Bedingungen wegen der Verwendung von Mikrofonen mit ungenügender Richtwirkung mißglückt waren. Meßtechnisch konnten wir nachweisen, daß das MD 411 über den gesamten interessierenden Frequenzbereich einen Bündelungsgrad von $> 3{,}5$ hat.

Aber was nützt diese Zahl einem Tonbandamateur, der einen Beweis braucht, daß sein nächstes Mikrofon auch in der Praxis eine bessere Richtwirkung haben wird als sein voriges, mit dem er unzufrieden ist? Welche praktische Bedeutung würde für ihn die belegbare Angabe haben, daß die Mehrzahl der bis heute auf dem Markt befindlichen Nierenmikrofone einen Bündelungsgrad von nur 2 bis 2,5 aufweist?

Deshalb entschlossen wir uns zum Supernieren-Test: Unserer laufenden Fertigung entnahmen wir ein Supernieren-Richtmikrofon MD 411 und ein hochwertiges Kugelmikrofon MD 21. Da wir selbst kein vergleichbares Nierenmikrofon mehr fertigen, beschafften wir vier derartige Mikrofone, von denen wir nach sorgfältiger Messung das beste für den Vergleich auswählten. Der Typ dieses Mikrofons darf nach deutschem Wettbewerbsrecht nicht genannt werden.

Die drei Mikrofone wurden auf einem Spezialstativ in einem solchen Abstand nebeneinander montiert, daß eine gegenseitige Beeinflussung ausgeschlossen war. Um einen gleichmäßigen Besprechungsabstand sicherzustellen, wurden die drei Mikrofone auf einem Kreisbogen mit dem Radius 40 cm angeordnet, in dessen Mittelpunkt sich der Mund des Sprechers befinden sollte.

Alle drei Mikrofone wurden, um konstruktionsbedingte geringfügige Empfindlichkeitsunterschiede auszuschalten, über drei getrennte Vorverstärker mit einem geradlinigen Frequenzgang von 20 . . . 20.000 Hz $\pm$ 2 dB an eine Umschaltvorrichtung geführt, die durch Tastendruck jeweils eines der drei Mikrofone auf den Eingang eines Studiotonbandgerätes mit der Bandgeschwindigkeit 38 cm/sek zu schalten erlaubte. Die Regler der Vorverstärker wurden unter Benutzung einer Schallquelle konstanter Lautstärke so eingestellt, daß der aus 40 cm Entfernung abgegebene Nutzschall bei allen drei Mikrofonen zur Abgabe identischer Pegel führte.

Mit diesem Versuchsaufbau beginnt unsere Dokumentations-Schallplatte. Im schalltoten Raum des 3. Physikalischen Institutes der Universität Göttingen gibt der Sprecher zunächst eine Einführung in die Problemstellung. Dann wird der Meßaufbau in den Hallraum des 3. Physikalischen Institutes der Universität Göttingen verlegt. Der nun folgende Teil der Dokumentations-Schallplatte lief ohne Unterbrechung genau so ab, wie es vom Sprecher geschildert wird.

Das Umschalten der drei Mikrofone übernahm der Sprecher selbst; lediglich das weiße Rauschen wurde von einem neutralen Techniker zugeschaltet. Weitere Personen befanden sich nicht im Hallraum. Die Bedienung des außerhalb des Hallraums befindlichen Studiotonbandgerätes wurde ebenfalls von neutralen Technikern übernommen. Die Aussteuerung wurde während der gesamten Aufnahmezeit im Hallraum nicht verändert.

Sennheiser electronic verbürgt sich für die Richtigkeit der vorstehenden Erläuterungen und erklärt sich ausdrücklich bereit, den beschriebenen Test in Gegenwart etwaiger Zweifler bei Übernahme der Kosten in vorher abzustimmender Höhe zu wiederholen.

Druck: Gerhard Kaiser GmbH, Essen · Printed in Germany 6. 66

Sennheiser electronic · 3002 Bissendorf · Postfach 1066


solat
STEREO
45 RPM
SIDE A
5:11
PSEUDONYM
VP99.076
MCPS
CHANGE THE WORLD
(F.W. Douglas)
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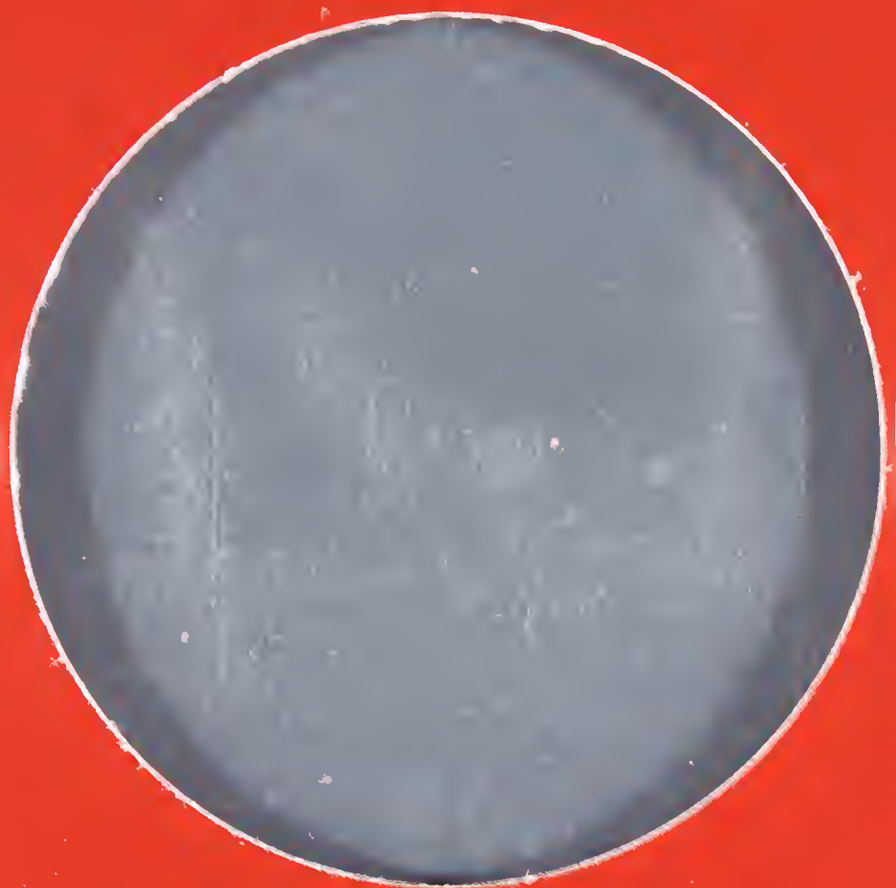

solat
STEREO
45 RPM
SIDE B
3:05
PSEUDONYM
VP99.076
MCPS
TRY, TRY
(F.W. Douglas)
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solat

STEREO
45 RPM
SIDE B
3:05



PSEUDONYM

VP99.076
MCPS

TRY, TRY

(F.W. Douglas)

Billy Jones & Solat



STEREO
45 RPM
SIDE A
3:35

PSEUDONYM

VP99.075
MCPS

YOU´RE GONNA MISS ME

(B. Jones)

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Billy Jones & Solat

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STEREO
45 RPM
SIDE B
4:24



PSEUDONYM

VP99.075
MCPS

I´LL BE AROUND

(B. Jones)

Billy Jones & Solat

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STEREO
45 RPM
SIDE A
3:35



PSEUDONYM

VP99.075
MCPS

YOU´RE GONNA MISS ME

(B. Jones)

Billy Jones & Solat



STEREO
45 RPM
SIDE B
4:24

PSEUDONYM

VP99.075
MCPS

I'LL BE AROUND

(B. Jones)

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DER SUPERNIEREN-TEST

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(627 306 A)



M 45

Dokumentation eines Mikrofon-Vergleichs
im 3. Physikalischen Institut
der Universität Göttingen

DER SUPERNIEREN-TEST



Copyright Control

(627 306 B)

M 45

Dokumentation eines Mikrofon-Vergleichs
im 3. Physikalischen Institut
der Universität Göttingen

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dt
diskotür

diskotür

TÜRKÇE
H.B.M.
SERİSİ

A

Perakende
FİATI:

DM - 1

DT
5001

12,50 TL.

Türk Malı

4'45''

Yüksek Sesle Çalınız

ERKİN KORAY

MEÇHUL

(Erkin Koray)


DİSKOTÜR PLAKÇILIK LİMİTED ŞİRKETİ TARAFINDAN PLAĞA ALINMIŞTIR. ESERİN İMALATÇI VE MÜLKİYET HAKLARI MAHFUZDUR.
dt
diskotür
diskotür
TÜRKÇE
H.B.M.
SERİSİ
B
Perakende
FİATI:
DM - 2
DT
5001
12,50 TL.
Türk Malı
3'30''
Yüksek Sesle Çalınız
ERKİN KORAY
VE...
(Erkin Koray)


ATLANTIC
45 R.P.M.
45-2734
INSTRUMENTAL
Pub., Cotillion-
Moo-Lah Co.,
BMI
Time: 2:47
A-19151 SP
PLUG SIDE
FUNKY JOHN
(J. Cameron-C. Johnson-C.B. Allen)
JOHNNY CAMERON & THE CAMERONS
Arranged by J. Cameron
Produced by J. Cameron & C. Johnson
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

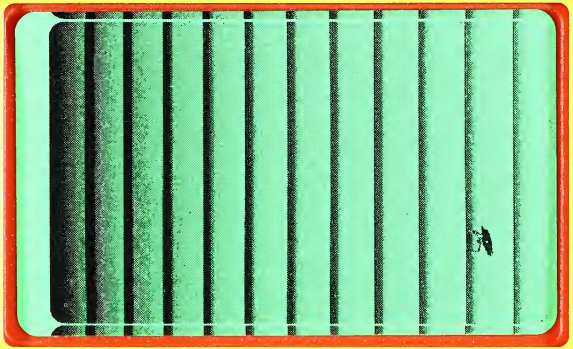

ATLANTIC
45 R.P.M.
45-2734
INSTRUMENTAL
Pub., Cotillion-
Moo-Lah Co.,
BMI
Time: 2:49
A-19152 SP
I LOVE YOU(YES I DO)
(C.B. Allen-J. Cameron)
JOHNNY CAMERON & THE CAMERONS
Arranged by J. Cameron
Produced by J. Cameron & C. Johnson
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


ATLANTIC
45 R.P.M.
45-2996
Pub., Famous Music, ASCAP
Time: 2:49
Arr. & Cond. by Arif Mardin
Produced by Arif Mardin
INSTRUMENTAL
ST-A-27699 SP
STEREO
THEME FROM
BANG THE DRUM SLOWLY
A PARAMOUNT PICTURE
(B. Hart & S. Lawrence)
ARIF MARDIN
℗ 1973 Atlantic
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


ATLANTIC
45 R.P.M.
45-2996
Pub., Pronto Music, BMI
Time: 4:28
Arr. & Cond. by Arif Mardin
Produced by Arif Mardin
INSTRUMENTAL
ST-A-17021 SP
STEREO
MIDNIGHT WALK
(A. Mardin)
ARIF MARDIN
From Atlantic LP 8222
℗ 1973 Atlantic
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


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vogue
BIEM
45 VR. 195047
(45 VR 195047 A)
SERIE
FASHION
RICHARD
MARKS
Produced by
Hillton Prod.
FUNKY FOUR CORNERS 2'28
(Richard Marks)
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45 VR. 19504
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RICHARD
MARKS
Produced by
Hillton Prod.
FUNKY FOUR CORNERS 2'25
(instrumental)
(Richard Marks)
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BEANIE SIGEL

THE SOLUTION



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STDDPROMO ST02

1. All The Above feat. R. Kelly 2. 'Bout That (Let Me Know) 3. U Ain't Ready 4 Me feat. Styles P 4. Go Low feat. R. City 5. Gutted feat. AZ
6. Shake It For Me feat. Diddy, Ghostface Killah & Peedi Peedi 7. I'm In 8. H.H.E.H. 9. What They Gonna Say To Me 10. The Day
11. Rain (Bridge) feat. Scarface & Raheem DeVaughn 12. Dear Self (Can I Talk To You) 13. Prayer feat. Raheem DeVaughn



Executive Producers: The Carter Administration, Bessie Sigel & Sherman and Mark Pitts for Rockstar Ent. [illegible] Dre and Vidal A.K. Wrecks for Lenny S.

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Co-Executive Producers: Dre and Vidal
A&R Direction: Lenny S.
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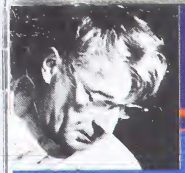
Tchaikovsky

"PATHÉTIQUE" SYMPHONY · ROMEO AND JULIET

BOSTON SYMPHONY / MUNCH

The Aristocrat of Orchestra





THE IMMORTAL ART OF CHARLES MUNCH Vol.11

チャイコフスキー
Piotr Ilyich Tchaikovsky (1840-93)

交響曲 第6番 ロ短調 Op.74「悲愴」 45:30
SYMPHONY No.6 In B Minor, Op.74 "PATHÉTIQUE"

1. I. Adagio ; Allegro non troppo 〔18:13〕
2. II. Allegro con grazia 〔7:46〕
3. III. Allegro molto vivace 〔8:54〕
4. IV. Adagio lamentoso 〔10:30〕

Recorded March 12, 1962

5 幻想序曲「ロメオとジュリエット」 19:05
ROMEO AND JULIET (Overture-Fantasy)
Recorded April 3, 1961

Total Playing Time 64:47

指揮：シャルル・ミュンシュ
Conductor : Charles Munch

ボストン交響楽団
BOSTON SYMPHONY ORCHESTRA

Recorded in Symphony Hall, Boston
ADD STEREO

COMPACT disc DIGITAL AUDIO

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THE IMMORTAL ART OF
CHARLES MUNCH



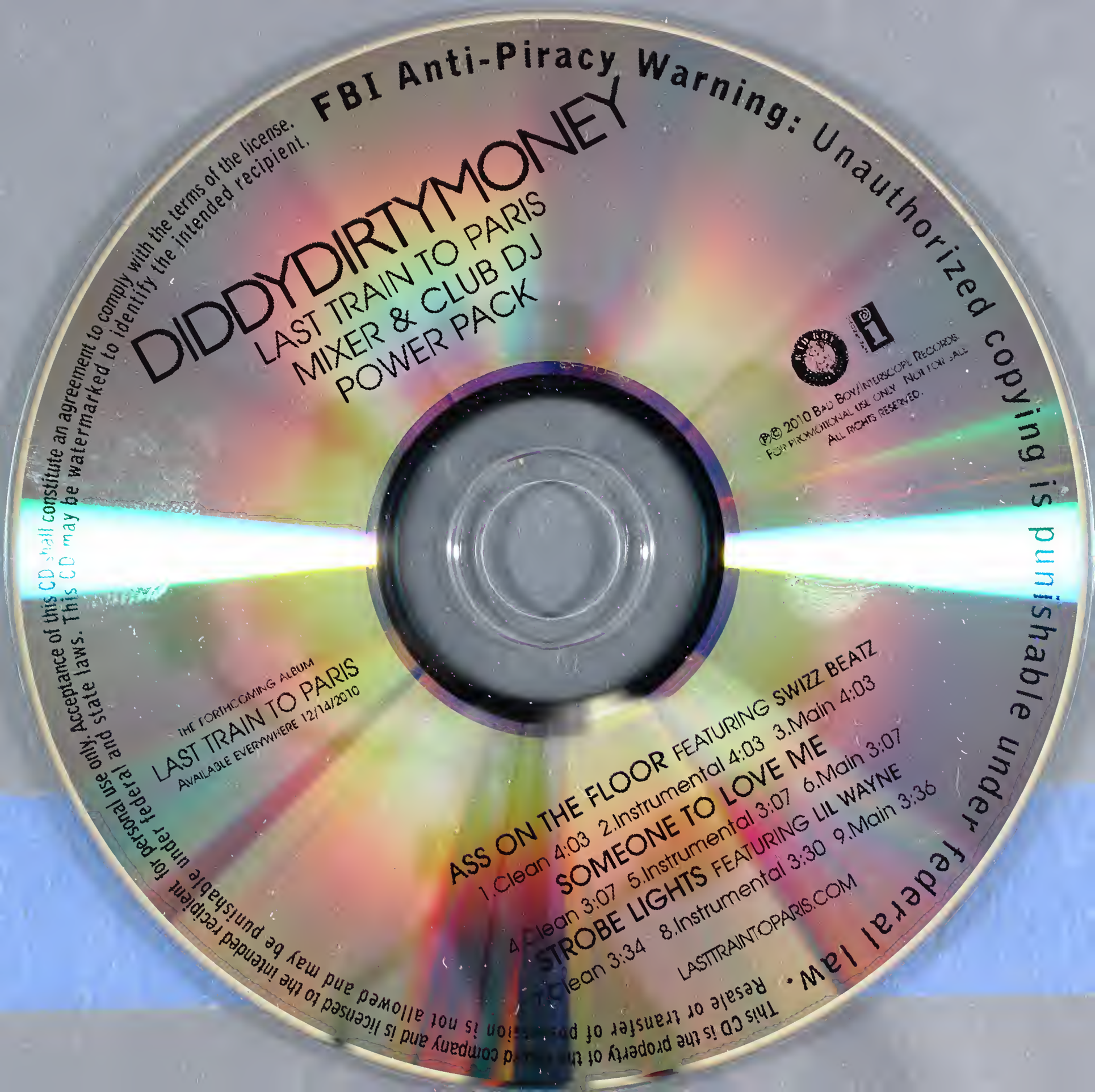


Tchaikovsky
SYMPHONY No.6 In B Minor, Op.74 "PATHÉTIQUE"
ROMEO AND JULIET (Overture-Fantasy)

CHARLES MUNCH conducting BOSTON SYMPHONY ORCHESTRA

BVCC
7912
(74321-56859-2)

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MIXER & CLUB DJ
POWER PACK
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1.Clean 4:03 2.Instrumental 4:03 3.Main 4:03
SOMEONE TO LOVE ME
4.Clean 3:07 5.Instrumental 3:07 6.Main 3:07
STROBE LIGHTS FEATURING LIL WAYNE
7.Clean 3:34 8.Instrumental 3:30 9.Main 3:36
LASTTRAINTOPARIS.COM



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2. Come As You Are
3. Jesus Doesn't Want Me For A Sunbeam
4. The Man Who Sold The World
5. Pennyroyal Tea
6. Dumb
7. Polly
8. On A Plain
9. Something In The Way
10. Plateau
11. Oh Me
12. Lake Of Fire
13. All Apologies
14. Where Did You Sleep Last Night

Produced by Nirvana and Scott Litt

AAD

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DIDX 024727


PLASTIC
EATERS

ALL SONGS WRITTEN RECORDED
AND PRODUCED BY PLASTIC EATERS



18 15 2 04 1 14 25



19 20 1 14 19 20 1 13 15 18 19

TRACK 1 PASSED
[3 : 34]

TRACK 2 FALLING
[3 : 26]

TRACK 3 : STARS IN MY SKY
[5 :10]

TRACK 4 SOMEWHERE SOMETHING
[4 :13]

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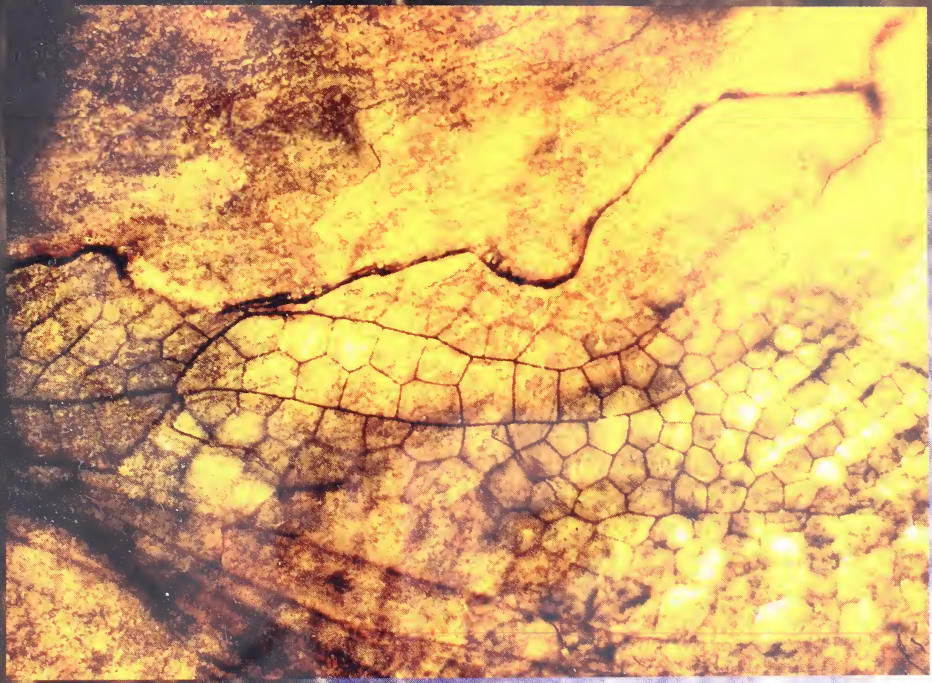
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music entertainment
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The Promises of Silence




hybryds • djen ajakan shean • steve roach • vidna obmana • jeff greinke • art of primitive sound •
ora • alio die • robert rich • saffron wood • black tape for a blue girl • temps perdu? • ashley/stor
PROJEKT


PROJECT

90888-2

BILL LASWELL
Hear No Evil

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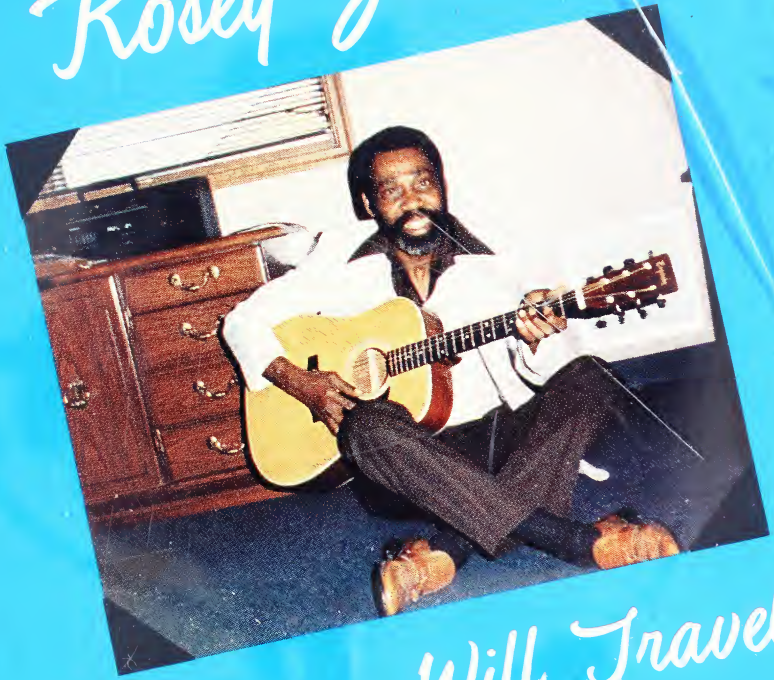


Virgin COMPACT disc DIGITAL AUDIO

See booklet for further details.

1. *LOST ROADS* 7:20
2. *BULLET HOLE MEMORY* . . 7:13
3. *ILLINOIS CENTRAL* 6:59
4. *ASSASSIN* 6:24
5. *STATIONS OF THE CROSS* . 7:13
6. *KINGDOM COME* 7:33

Rosey Jones



Have Love Will Travel

1. Money Turns Me On (4:04) VOCAL
2. Money Turns Me On (4:03) TV MIX
3. Money Turns Me On (4:03) INSTRUMENTAL
4. Do Me, Do Me (6:03)
5. Have Love Will Travel (2:58) VOCAL
6. Have Love Will Travel (2:59) TV MIX
7. Have Love Will Travel (2:57) INSTRUMENTAL

Produced by: Rosey Jones
Written by: Rosey Jones/Wickett Productions (BMI)
Recorded & Mixed at: Sigma Sound Studios, Philadelphia, PA
Mastered at: Masterwork Recording, Philadelphia, PA

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Rosey Jones

Have Love Will Travel



Wickett Productions
WK-12743

COMPACT disc
DIGITAL AUDIO

1. **Money Turns Me On** (VOCAL)
2. **Money Turns Me On** (TV MIX)
3. **Money Turns Me On** (INSTRUMENTAL)
4. **Do Me, Do Me**
5. **Have Love Will Travel** (VOCAL)
6. **Have Love Will Travel** (TV MIX)
7. **Have Love Will Travel** (INSTRUMENTAL)

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KonsciouS MindZ



1. **DOGZ-N-DA-FRAT**
Lyrics: Shafiq Khalim
E. Andre Stanley

2. **KONSCIOUS MINZ IS HERE**
Lyrics: Shafiq Khalim
E. Andre Stanley

3. **DOGZ-N-DA-FRAT**
Instrumental

4. **KONSCIOUS MINDZ IS HERE**
Instrumental

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Executive Producer: **Charles Thomas**
Pre-Production by **Douglas Grigsby III**
Shephafiah Harvey aka **D.J. Rock Steady**
All Tracks Programmed by **Douglas Grigsby III**
Recorded and Mixed @ **Sigma Sound**
Engineered by **Ron Shaffer**
Assistant Engineer: **Gordon Rice**
Pre-Production: **Studio 4**
Manufactured and printed by Disc Makers, Philadelphia, U.S.A.
Artist Consultant: **Kenneth Bey**

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The Almighty Allah, Bobby Paulino, Sara Lindsay, Crew and Staff of AAA Emergency Ambulance and All Dogs in the Frat.

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INSOMNIA
RECORDS

steven BERKOWITZ



EC(S)TASIS

steven BERKOWITZ

EC(s)TASIS

m s f
30:37:09

ecstasis - an overpowering emotion or exaltation
ectasis - the lengthening of an ordinarily short syllable

(s)TASIS

30:19:05

stasis - a state of equilibrium caused by equal opposing forces
tasis - to extend or make long

fluid music for digital orchestra

TECHNICAL

Digitally composed, mixed and recorded at [illegible] NYC.
All compositional programming
Digitally mastered by Joel Ka[illegible]
[illegible] digitized video ima[illegible]

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Steven Berkowitz
175 Fifth Avenue, Suite [illegible]

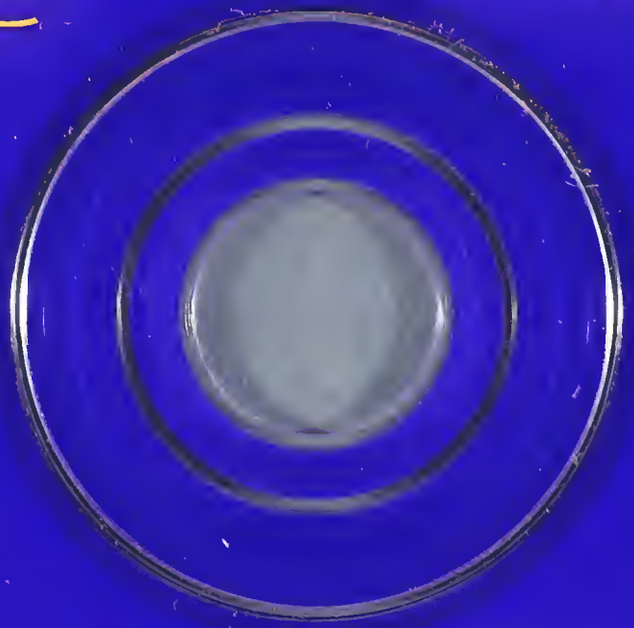
FLUID

Disk made in [illegible]

LATERAL

KonsciouS MindZ

INSOMNIA
RECORDS



COMPACT
disc
DIGITAL AUDIO

MADE IN USA
DIDX 022245
2433

1. DOGZ-N-DA-FRAT
2. KONSCIOUS MINZ IS HERE
3. DOGZ-N-DA-FRAT
   Instrumental
4. KONSCIOUS MINDZ IS HERE
   Instrumental

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steven BERKOWITZ
FLUID
℗ 1989 FLUID MUSIC INC.
RLB 3907
MANUFACTURED BY AMERICAN HELIX
COMPACT
DIGITAL AUDIO
DDD
(S)TASIS 30:37:09
(S)TASIS 30:19:05


Lost in the Garden of Delay
Barnz

Barnz - Lost in the Garden of Delay

1. Hammer Dulcimer Octet - 4:35
   Barnz - 8 hammer dulcimers

2. Darkness - 10:48
   Barnz - sampled chainsaws, frogs, Reong & pots,
   4 Hammond organs, acoustic guitars,
   sampled whirlies, 3 electric guitars

3. In The Garden - 5:57
   Barnz - 2 autoharps, electric guitar

4. Zyther Madness - 6:36
   Barnz - 3 autoharps

5. Age of Jubilation - 9:13
   George Locke - feedback
   Barnz - drum machine, 2 drum sets, tamborine,
   ride cymbal, hi hat, SEPTA turnstile, conga, cow bells
   drum, Rhodes piano, sampled cowbells, electric guitar,

6. Candy Cane - 2:52
   Barnz - drum machine, 7 electric guitars, 2 bass guitars
   6 Rhodes pianos

7. Via Graleve - 9:08
   Barnz - 3 Hammond organs

8. Skyline - 6:29
   Barnz - 2 autoharps, tubulon w/feedback

9. Nirvana- 7:38
   Barnz - lots of hammer dulcimers,
   sampled whirlies

7 98304 01660 4

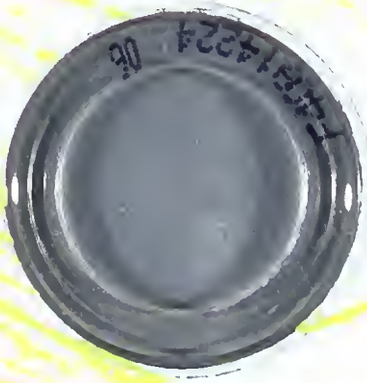
All Music Recorded at Barnzstuff Studio,
Produced and Engineered by David Barnes
All music composed by David Barnes -
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More info

David Barnes
(617) 335-9002
barnzstuff@hotmail.com
www.barnzstuff.com/freedownloads
www.myspace.com/barnzstuff

Barnz

Lost in the Garden of Delay



1. Hammer Dulcimer Octet - 4:35
2. Darkness - 10:48
3. In The Garden - 5:57
4. Zyther Madness - 6:36
5. Age of Jubilation - 9:13
6. Candy Cane - 2:52
7. Via Graieve - 9:08
8. Skyline - 6:29
9. Nirvana - 7:38

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Barnzstuff@Hotmail.com


BRZOWSKI
Blooddrive Vol.2 The Wreckage Between



THIS IS NOT MY NEW ALBUM. IT IS A COLLECTION OF NEW, OLD, RARE, COLLABORATIVE, AND ABORTED MUSIC SPANNING 2004-2008. SOUND QUALITY VARIES, SO JUST PLAY IT ALL LOUD AND THAT SHOULD WORK THE KINKS OUT. THIS OFFICIAL BOOTLEG FEATURES SHIT-TONS OF TALENTED ARTISTS I'VE WORKED WITH OVER THE LAST FEW YEARS, AND SO I WOULD STRONGLY ADVISE YOU TO GO ON AND BUY SOME OF THEIR MUSIC AS WELL, DAMNIT.

THIS RELEASE IS DEDICATED TO EVERY HUMAN THAT CAME UP TO ME ON THE ROAD SAYING " HEY MAN IS BLAH-BLAH SONG YOU DID TONIGHT AVAILABLE TO PURCHASE?"...TO WHICH I'VE BEEN REPLYING A MANTRA OF "NOT YET" IN MANY CASES.

HERE YOU ARE, I HOPE YOU ENJOY IT... THE NEW ALBUM "A FITFUL SLEEP" WILL BE OUT IN THE COMING YEAR ON SOME RECORD LABELS.

PEAS+TANKS TO EVERYONE FOR YOUR CONTINUED SUPPORT...

-BRZOWSKI TFD POE MP FA AMB

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mp

6 14346 04263 3


P.O.E.
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PORNO SONIC

UNRELEASED 70s PORNO MUSIC

featuring

PORN KING

RON JEREMY



PORNOSONIC

UNRELEASED 70s PORNO MUSIC

featuring porn king ron jeremy

DICK DAGGER'S THEME
From the 1972 film "Dick Daggers Big Dick Dilemma"

CRAMMING FOR COLLEGE
From the 1973 film "Cramming for College"

NICE N' SLEAZY DOES IT
from the 1972 film "If it ain't Easy it ain't Sleazy"

SPIDERPUSSY
from the 1972 film "SpiderPussy"

SPECIAL DELIVERY
From the 1975 film "A Happy Ass"

SEX STARVED SECRETARIES
From the 1974 film "Takin' Dictation"

PREPARE FOR TAKE OFF
From the 1976 film "Mile High Club"

HER MAGIC CARPET
From the 1974 film "Donna Does Denise"

LAYING PIPE
From the 1974 film "Plumbers Delight"

SPIDERPUSSY (SLIGHT RETURN)
From the 1976 film "SpiderPussy 2: Caught in the Web"

produced by don argott

www.pornosonic.com

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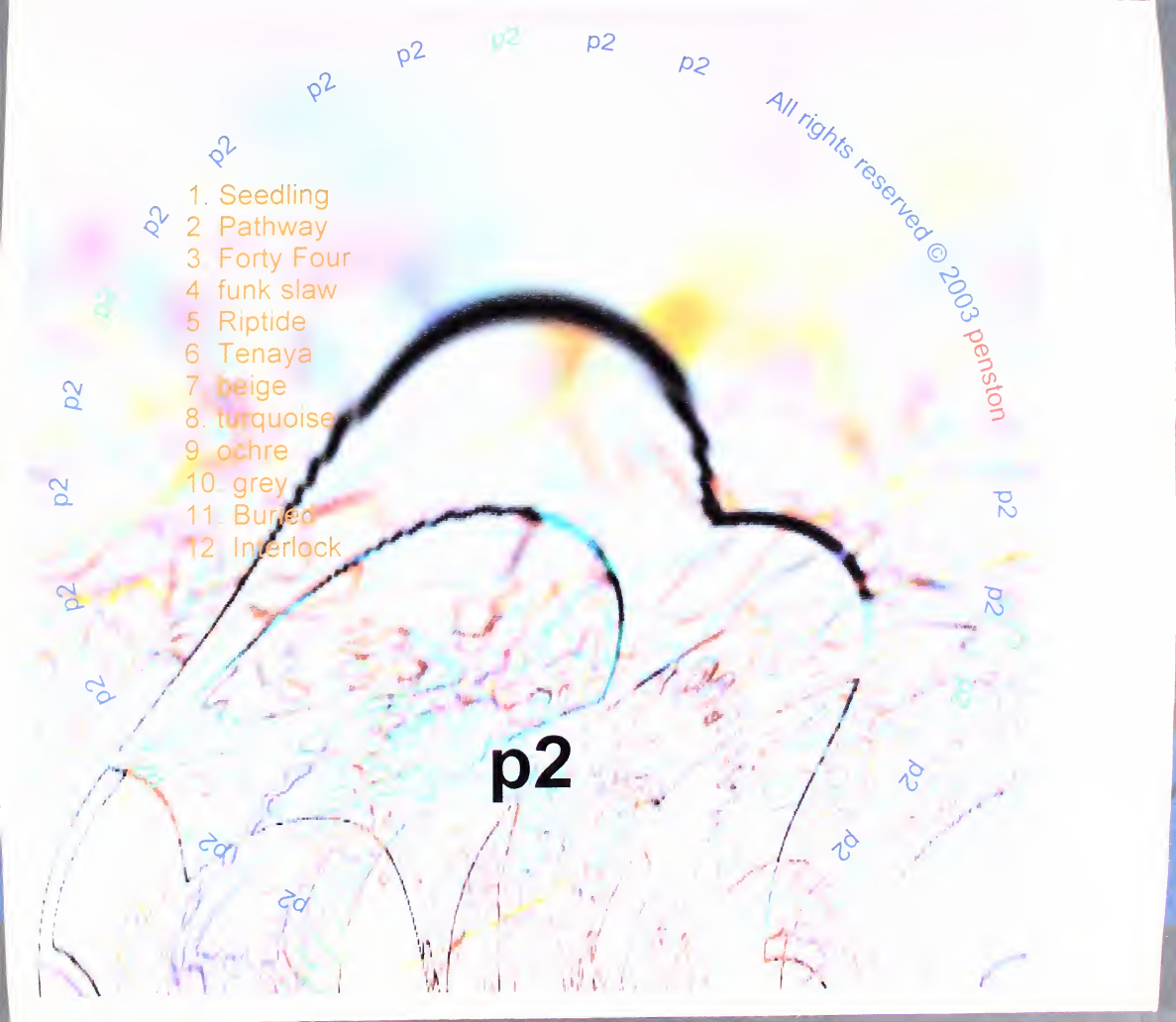
cdfreedom.com 1.888.237.3366

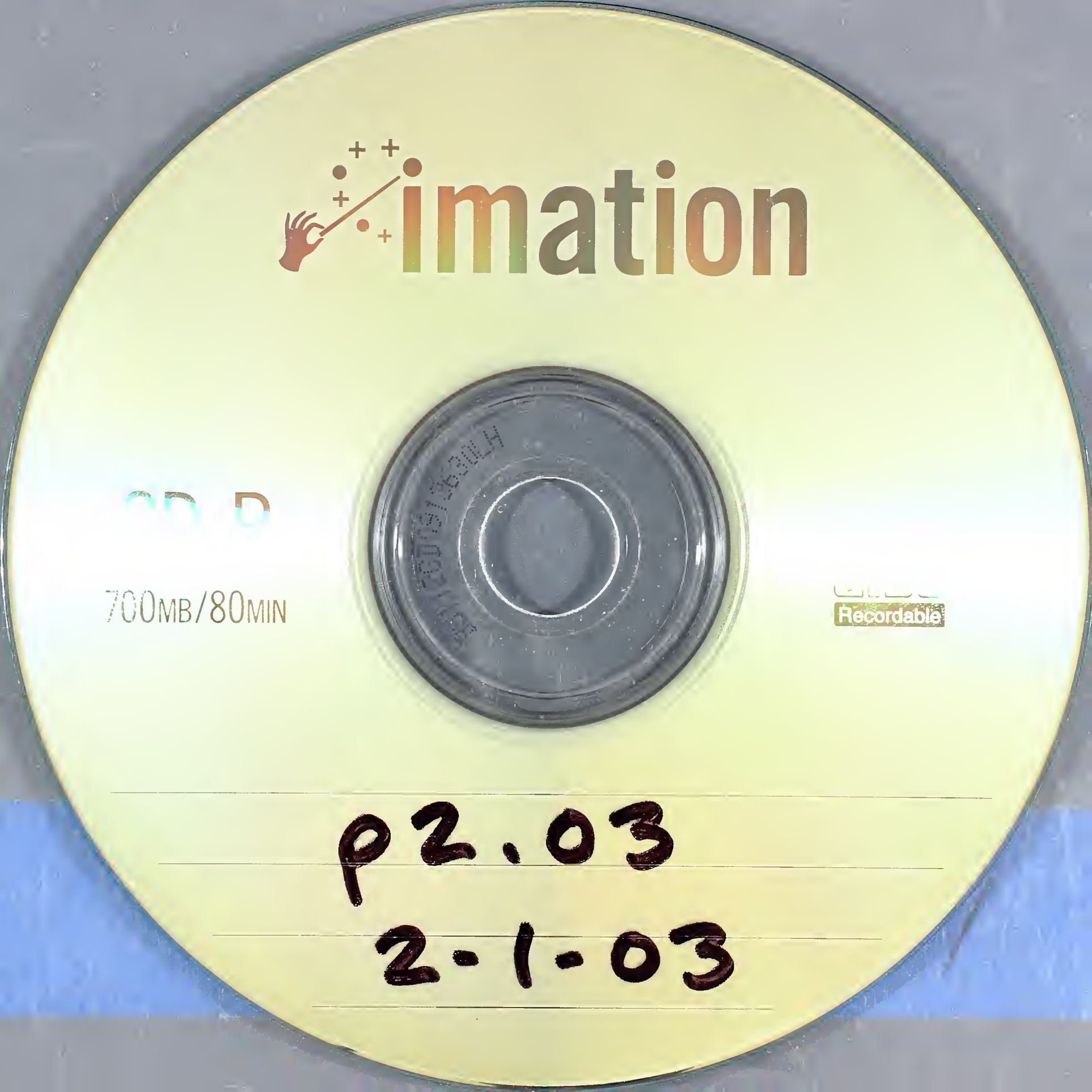
7 86851-3350-2 6

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RUBBER-8 888 DEVELOPMENT ARTIST

Porno Sonic


1. Seedling
2 Pathway
3 Forty Four
4 funk slaw
5 Riptide
6 Tenaya
7 beige
8. turquoise
9 ochre
10. grey
11. Buried
12. Interlock
p2
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imation
700MB/80MIN
Recordable
p2.03
2-1-03



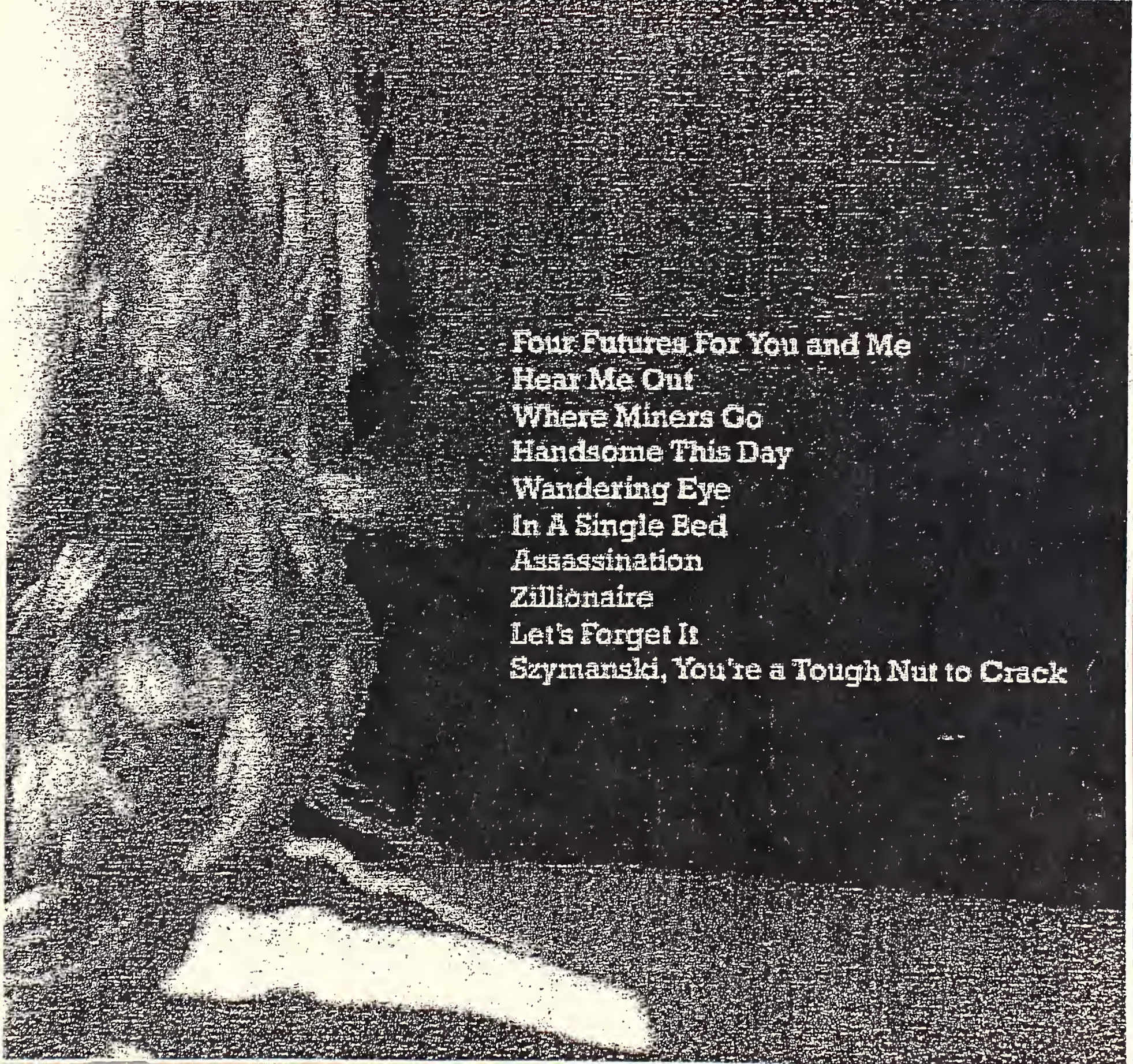
penston

New Sky	3:32	© 1990 Zornes Kiltgaard
Bell	2:54	© 2002 penston
Silly Movements	1:56	© 1982 Found Objects
Tenaya	2:00	© 2002 penston
Clashes	1:59	© 2002 penston
Tub Water Tuna	4:46	© 1990 Zornes Kiltgaard
MWh	2:47	© 2002 penston
Interlock	2:30	© 2002 penston
Frankly	0:27	© 2002 penston
Everybody	2:24	© 2002 penston
Show Me	2:19	© 2002 penston

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P


Four Futures For You and Me
Hear Me Out
Where Miners Go
Handsome This Day
Wandering Eye
In A Single Bed
Assassination
Zillionaire
Let's Forget It
Szymanski, You're a Tough Nut to Crack



Produced by Gina Pensiero and Ebate
in Ann Arbor, Michigan, 2005 and 2006.

Music made with many electric and acoustic guitars, several bass guitars, a couple drum kits, voices (Emily and Gina), ukelele, banjos, melodica, chord organ, Casio, Concertmate 900, tambourine, ibuprofen, whisks, fenugreek. Instruments thanks to Ali Jakobsen, Bryan Locke, Geebus, Chris Bathgate, Black Elk, Ben Ayer, & Caleb Cummings. Everything played by Gina or Emily except drums on Assassination and drums and bass on Zillionaire by Matt Jones.

Thanks to Gina, without whom I'd be singing alone in a cardboard box. To Matt for hott traxx in the 11th hour. Also to Jesse Kropf for the obituary, Sarah Szymanski and P'arry Drew for the song title, my Black Elk fam, my family especially Mom & Dad, the Ann Arbor and Ypsilanti local music scene, my friends and all my babies at St. Paul's.

This album is for Irene, Laurie and Isaac.

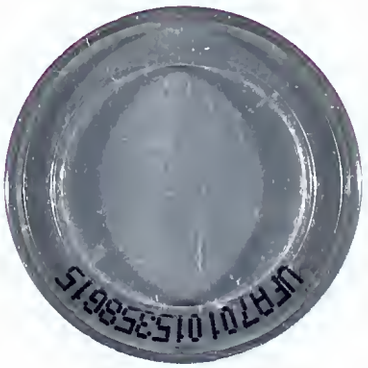
i am
janet!



iajlr 005 iamjanet.com myspace.com/emilybate

Emily Bate

Hiss and Hum



EVIL GOD REVIVAL



From The Heart Of Darkness



1.UNHOLY POSSESSION
2.EVIL GOD REVIVAL
3.THE FALLEN CENTURIES A.D.
4.I AM ANTICHRIST
5.VENGEANCE OF THE DEVIL
6.WAR OF THE WORLDS
7.HEAVEN IS DEAD
8.GOD OF MALEVOLENCE
9.DEMONIAC
10.SHE DEVIL
11. THORN IN THE FLESH - OF THE UNIVERSE
12.THE GOTHIC
13.DEVILBLOOD
14.OF MAN AND BEAST

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Evil God Revival

From The Heart Of Darkness



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Produced by Jerry Blase
and Evil God Revival
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DIDX 035767

1. Unholy Possession
2. Evil God Revival
3. The Fallen Centuries A.D.
4. I Am Antichrist
5. Vengeance Of The Devil
6. War Of The Worlds
7. Heaven Is Dead
8. God Of Malevolence
9. Demoniac
10. She Devil
11. Thorn In The Flesh Of The Universe
12. The Gothic
13. Devilblood
14. Of Man And Beast


love revolution



1. Alisyn's Imaginary Friend, 3:12 • 2. Daze Of Lazy Jane, 3:28 • 3. Dark Blue, 3:04
4. Raggedy Anne, 3:38 • 5. Stoney Playground, 3:56
6. Freaky Kinda' Strange, 4:05 • 7. Love Revolution, 4:26

7 36492 97772 7

Produced by David Ivory

212 N. 12th Street, Suite 3, Phila., PA 19107
Contact Ivory Productions 215-977-9777 or e-mail at:
ivory@netaxs.com or www.ivoryproductions.com

IVORY PRODUCTIONS

love revolution

IVORY PRODUCTIONS

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COMPACT disc DIGITAL AUDIO

IP9777

℗ 1996, 1997
Jonika Groove Music BMI
Ivory/Woodward Music BMI

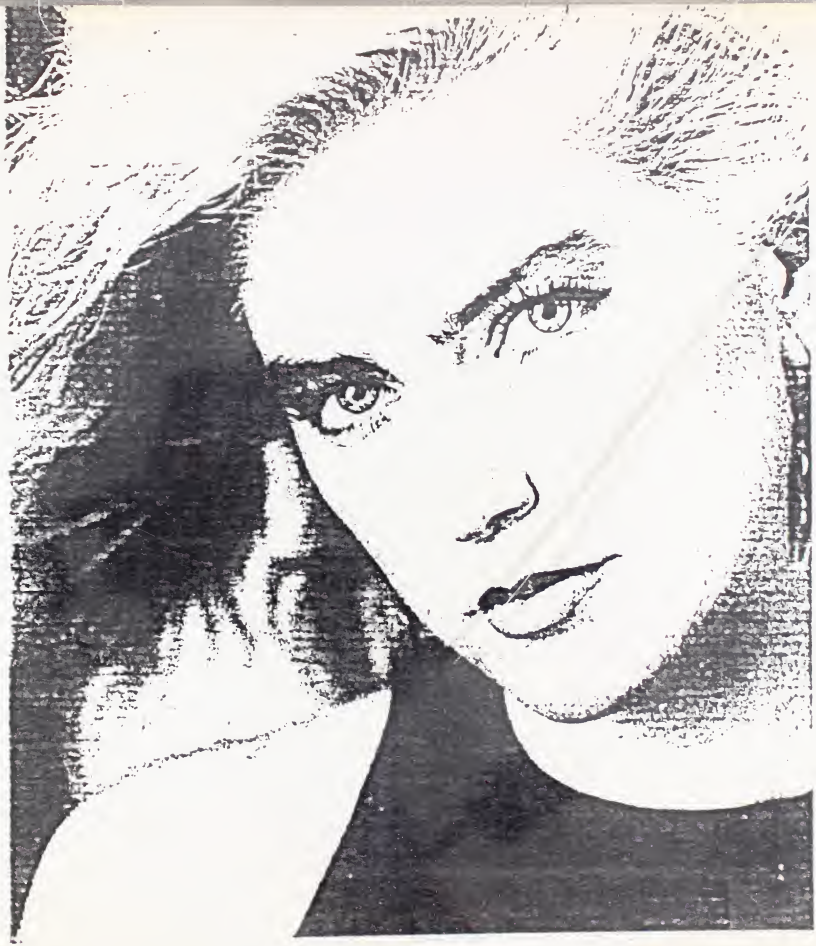
MADE IN USA

Produced by David Ivory

1. Alisyn's Imaginary Friend, 3:12 • 2. Daze Of Lazy Jane, 3:28
3. Dark Blue, 3:04 • 4. Raggedy Anne, 3:38
5. Stoney Playground, 3:56 • 6. Freaky Kinda' Strange, 4:05
7. Love Revolution, 4:26

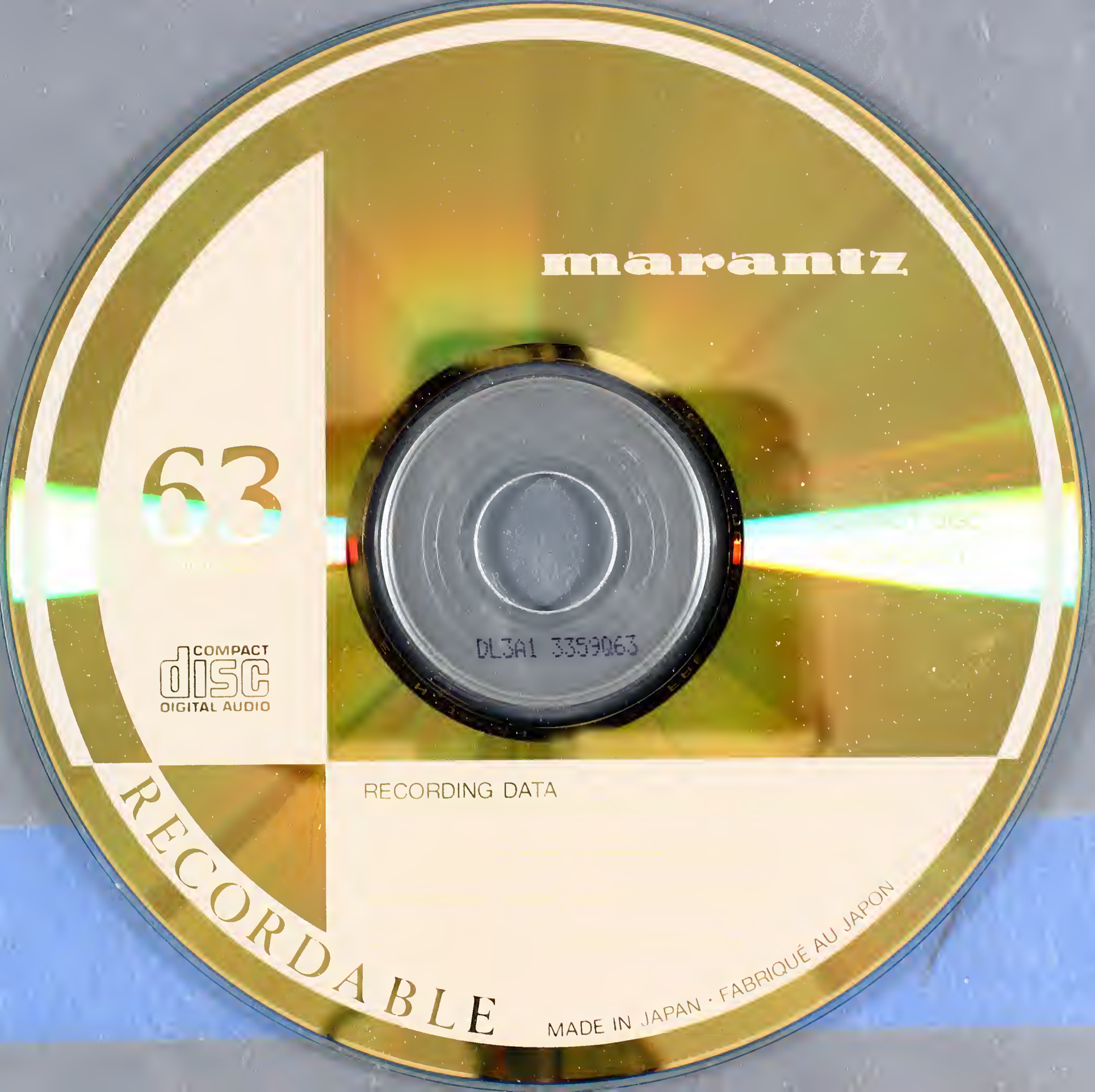

BIG POP
melting hopefuls
viva la void e.p.
1. White Light
2. Turn on the Turn-Off
3. Blackie
4. She's a Big Boy Now
5. What Gets Me Up
6. Oh, Davey
7. Pulling an Allnighter
on Myself
8. Good Things
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BIG POP
Waiting. hopefuls
Viva la Vida



Vanessa




marantz
63
COMPACT
disc
DIGITAL AUDIO
DL3A1 3359063
RECORDING DATA
RECORDABLE
MADE IN JAPAN · FABRIQUÉ AU JAPON

TITLE DATE

Vanessa

* Disk ID

2. 1. Show Me
B. Sigler

3. 2. Lurking
V. Tindall Tindall

4. 3. He's My Guy
Tindall Tindall Jones

5. 4. Dont Wanna Cry Anymore
V. Tindall Tindall

6. 5. Don't know What to Do
V. Tindall

© 1993

Si me dejo llevar



Melissa

Si me dejo llevar ("If I let myself go")



Misa records
MISA RECORDS, INC.
2033 Linglestown Rd
Harrisburg, PA 17110
(717) 651-0032
FAX (717) 651-6676

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BILLY OCEAN

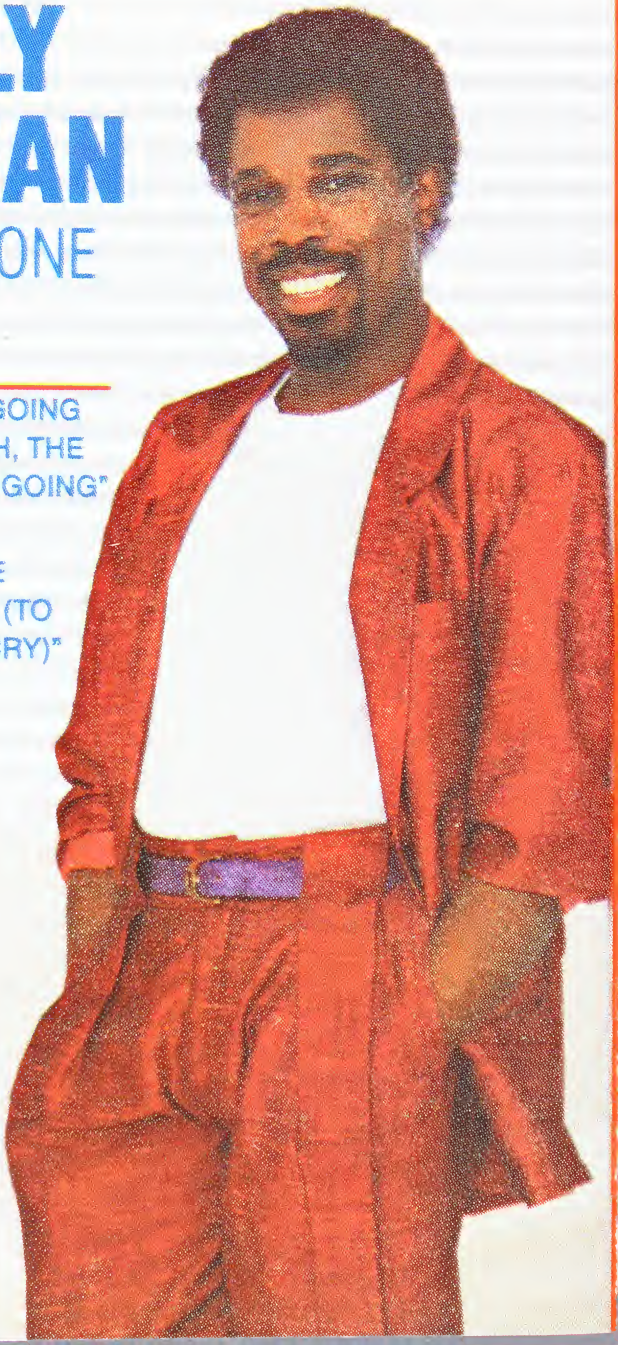
LOVE ZONE

INCLUDES
THE #1 HIT

"WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING"

PLUS

"THERE'LL BE SAD SONGS (TO MAKE YOU CRY)"



BILLY OCEAN

SIDE ONE

When The Going Gets Tough, The Tough G
(W. Brathwaite, B. Eastmond, R.J. Lange

Love Zone
(W. Brathwaite, B. Eastmond, B. Ocean)

Without You
(W. Brathwaite, B. Eastmond, B. Ocean)

There'll Be Sad Songs (To Make You Cry)
(W. Brathwaite, B. Eastmond, B. Ocean)

SIDE TWO

Bitter Sweet
(W. Brathwaite, B. Eastmond, B. Ocean)

It's Never Too Late To Try
(W. Brathwaite, B. Eastmond, B. Ocean,

Showdown
(W. Brathwaite, B. Eastmond, B. Ocean,

Promise Me
(J. Butler, J. Skinner)

Love Is Forever
(W. Brathwaite, B. Eastmond, B. Ocean)

Produced by Barry J. Eastmond and Wayne
The Going Gets Tough, The Tough Get Goi
Executive Producer: Robert John 'Mutt' Lar

OVER

ONE
When The Going Gets Tough, The Tough Get Going*
Love Zone
Without You
There'll Be Sad Songs (To Make You Cry)
TWO
Bitter Sweet
It's Never Too Late To Try
Showdown
Promise Me
Love Is Forever

JC8-8409

0 7822-18409-4

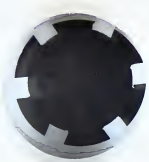
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Columbia House/CBS Inc./
51 West 52nd Street/New York, N.Y.

BILLY OCEAN
LOVE ZONE

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING ▪
LOVE ZONE ▪ WITHOUT YOU ▪ THERE'LL BE SAD SONGS (To Make You Cry)

JC8
8409







1

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ARISTA

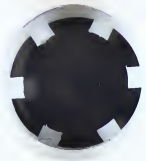


BILLY OCEAN
LOVE ZONE

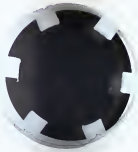
BITTER SWEET • IT'S NEVER TO LATE TO TRY • SHOWDOWN •
PROMISE ME • LOVE IS FOREVER

JC8
8409









2
CRC

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ARISTA

PREVENTION'S



MIND BODY HEALING TAPES™

IMMUNE POWER

Fight off colds

◇

Defend against cancer

◇

Boost your resistance

IMMU
POWE

by The Editors of *PREVENT*

- Discover what top menu iten
  immune cells against invadi
- Find out how capturing your
  may keep you free from flu.
- Hear how practicing the art
  protect you from disease.
- Learn how to use your imagi
  program your body to stay h

MIND/BODY HEALING TAPES™

IMMUNE POWER

A *PREVENTION* MAGAZINE AUDIOCASSETTE

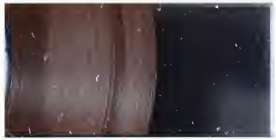
MIND/BODY HEALING TAPES™

IMMUNE POWER

© Rodale Press, 1989

Side One

23:06 min.



RODALE

A *PREVENTION* MAGAZINE AUDIOCASSETTE

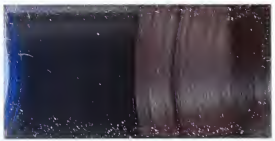
MIND/BODY HEALING TAPES™

IMMUNE POWER

© Errol R. Korn, M.D., 1989

Side Two

23:10 min.



RODALE

A *PREVENTION* MAGAZINE AUDIOCASSETTE

SONGTIME

HOW TO SOLVE YOUR PROBLEMS



Reverend John DeBrine

Bible Studies of
Practical Christian Living

HOW TO SOLVE YOUR PROBLEMS

By Reverend John DeBrine

A Songtime Ministry

SIDE
1



SONGTIME

Box 350, Boston, Mass. 02101

HOW TO SOLVE YOUR PROBLEMS

By Reverend John DeBrine

A Songtime Ministry

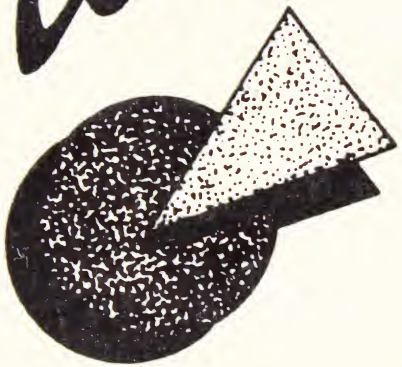
SIDE
2



SONGTIME

Box 350, Boston, Mass. 02101

Pleasure Pointe



1) C'EST LA VIE -- (3:33)
c 1984 Ron Raymond

2) COLD WORLD -- (3:13)
c 1984 R. Raymond / R. Gabrels

3) B. E. W. -- (3:42)
c 1984 Ron Raymond

PLEASURE POINTE IS:

RON RAYMOND -- VOCALS
FRANCHE CARLSON -- VOCALS
CAMILLE SCHMIDT -- VOCALS
SCOTT FRANCIS MILLER -- GUITAR
BRYANT McNEIL -- BASS
ICHIRO TATSUHARA -- DRUMS
RICHARD IANNUZZI -- PERCUSSION

ADDITIONAL MUSICIANS:

SIDE (A)

1) C'est la vie

2) Cold World

3) B. E. W.

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Pleasure Pointe

1) C'est la vie

2) Cold World

3) B. E. W.

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FOR NUKE THE WHALES RECORDS & TAPES

The Frankie Burke Show

presents...

LINE DANCE MUSIC

new...
Digitally Recorded
includes "Electric Slide"

ELECTRIC SLIDE"
CHICKEN DANCE
HULLY GULLY
GREEK-YIDDISH
ELVIRA

MERINGUE
CHARLESTON
ALLEY CAT
HUSTLE
NEW YORK

HX-PRO

FRANKIE BURKE #2

SIDE 1 LINE DANCE

SIDE 2 DANCE MUSIC

1



BEACON RESORT


SIDE 2 DANCE MUSIC

oaktown's 3·5·7

Wild & Loose

SIDE ONE

WE LIKE IT
SAY THAT THEN*
ROCK 'N' SOUL
IT'S A SHAME
3•5•7 STRAIGHT AT YO

SIDE TWO

YEAH, YEAH, YEAH
JUICY GOTCHA KRAZY
STUPID DEF YA'LL
I BETCHA WANNA TAKI

Produced by M.C. Hammer for
Co-Produced by James Earley
Executive Producer Wayne Edw
All Songs Composed by M.C. H
Composed by Oaktown's 3•5•7
Music by M.C. Hammer, James
Pilate, D.J. Redeemed, and The

Capitol RECORDS

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SIDE ONE — WE LIKE IT/
SAY THAT THEN/ROCK 'N' SOUL/
IT'S A SHAME/3•5•7 STRAIGHT AT YOU

SIDE TWO — YEAH, YEAH, YEAH/
JUICY GOTCHA KRAZY/
STUPID DEF YA'LL/BETCHA WANNA TAKE IT

Produced by M.C. Hammer for Bustin Productions.
Co-Produced by James Earley
Executive Producer Wayne Edwards

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Capitol RECORDS

DOLBY HX PRO


WE LIKE IT • SAY THAT THEN • ROCK 'N' SOUL
IT'S A SHAME • 3•5•7 STRAIGHT AT YOU
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PROGRAM
1
C4-90926
Capitol
RECORDS
OAKTOWN'S 3•5•7
WILD & LOOSE
HX PRO
S NR


MADE IN U.S.A.
YEAH, YEAH YEAH • JUICY GOTCHA KRAZY
STUPID DEF YA'LL • I BETCHA WANNA TAKE IT
℗ © 1989 Capitol Records, Inc.
PROGRAM
2
C4-90926
HX PRO
Capitol
RECORDS
OAKTOWN'S 3•5•7
WILD & LOOSE

VANILLA ICE



EXTREMELY LIVE

SIDE A

INTRO/ICE IS WORKIN' IT. HOOKED. STOP THAT TRAIN. ROLLIN' IN MY 5.0. ICE ICE BABY (THE MIAMI DROP MIX). HAVIN' A RONI. THE V.I.P. POSSE ONE BY ONE

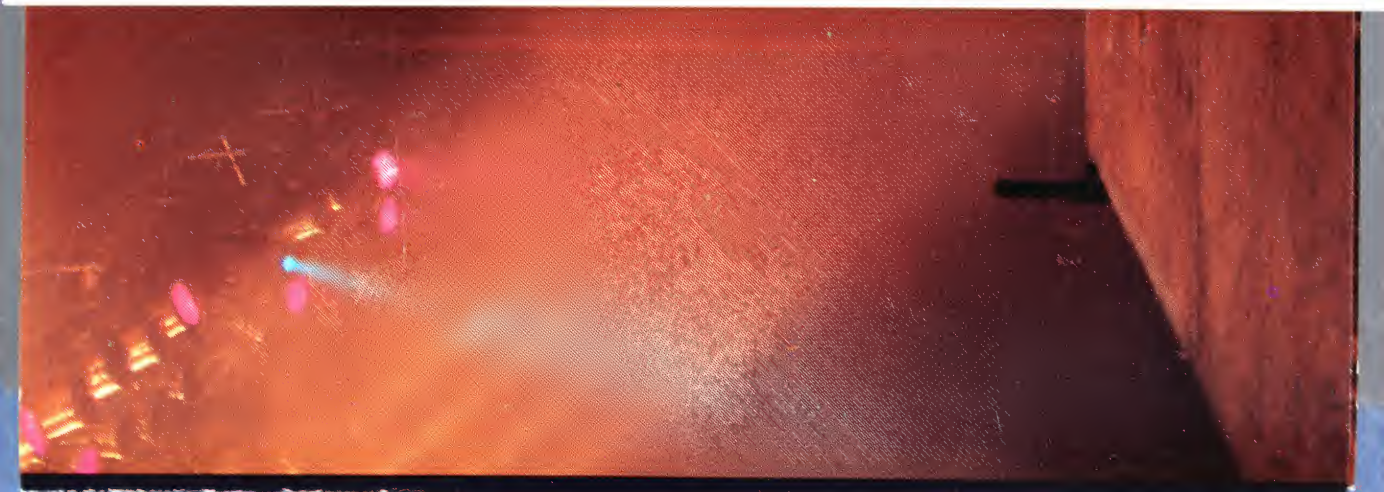
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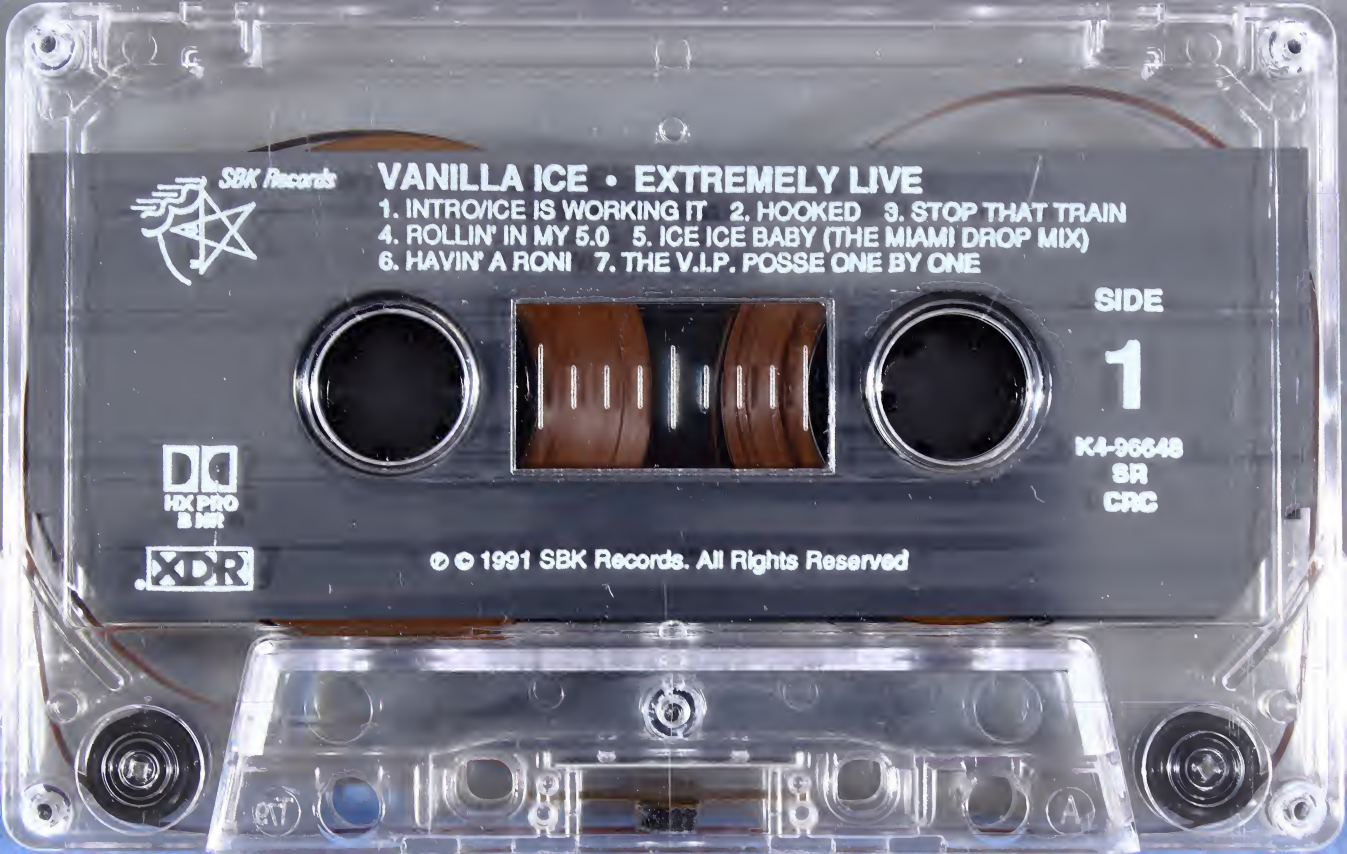
SIDE B

SATISFACTION. LIFE IS A FANTASY. ROAD TO MY RICHES. I LOVE YOU. MOVE. I LIKE IT. PLAY THAT FUNKY MUSIC. SATISFACTION (STUDIO VERSION)

DOLBY SYSTEM

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SBK Records
VANILLA ICE • EXTREMELY LIVE
1. INTRO/ICE IS WORKING IT 2. HOOKED 3. STOP THAT TRAIN
4. ROLLIN' IN MY 5.0 5. ICE ICE BABY (THE MIAMI DROP MIX)
6. HAVIN' A RONI 7. THE V.I.P. POSSE ONE BY ONE
SIDE
1
K4-96648
SR
CRC
HX PRO
S NR
XDR
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SBK Records
VANILLA ICE • EXTREMELY LIVE
1. SATISFACTION 2. LIFE IS A FANTASY 3. ROAD TO MY RICHES
4. I LOVE YOU 5. MOVE 6. I LIKE IT 7. PLAY THAT FUNKY MUSIC
8. SATISFACTION (STUDIO VERSION)
SIDE
2
K4-96648
SR
CRC
HX PRO
B NR
XDR
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Another...
BAD
Creation
Cookin' At The Playground ya Know!
MOTC-6318

SIDE A

*Parents
*Playground
*Mental (So Pay Attention) Interlude
*Little Soldiers
*My World

0 20831 - 4199 - 4 03

SIDE B

*Iesha
#Spydermann
*That's My Girl
*Jealous Girl
#$A.B.C.

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PARENTS • PLAYGROUND • MENTAL (SO PAY ATTENTION) INTERLUDE •
LITTLE SOLDIERS • MY WORLD
℗ 1991 Motown Record Company, L.P.
1
MOTC
6318
SR
CRC
HQ
HIGH QUALITY
HX PRO
B NR
ANOTHER BAD CREATION
coolin' at the PLAYGROUND/ya know'


IESHA • SPYDERMANN • THAT'S MY GIRL •
JEALOUS GIRL • A.B.C.
℗ 1991 Motown Record Company, L.P.
2
MOTC
6318
SR
CRC
HiQ
HIGH QUALITY
HX PRO
B NR
ANOTHER BAD CREATION
coolin' at the PLAYGROUND/ya know'



NEW EDITION

NEW EDITION

Side One

COOL IT NOW*
MR. TELEPHONE MAN**
I'M LEAVING YOU AGAIN*
BABY LOVE†
DELICIOUS†

Side Two

MY SECRET (DIDJA GITIT YET?)***
HIDE AND SEEK*
LOST IN LOVE†
KINDA GIRLS WE LIKE††
MARYANN†††

MCAC-5515

MCA

SIDE 1 ▫ *COOL IT NOW** – *MR. TELEPHONE MAN*** – *I'M LEAVING YOU AGAIN** – *BABY LOVE*† – *DELICIOUS*†

SIDE 2 ▫ *MY SECRET (DIDJA GITIT YET?)**** – *HIDE AND SEEK** – *LOST IN LOVE*† – *KINDA GIRLS WE LIKE*†† – *MARYANN*†††

*Produced By Vincent Brantley & Rick Timas
For New Generation Productions

**Produced By Ray Parker, Jr.

***Produced By Vincent Brantley, Bobby Hart & Rick Timas

†Produced By Richard Rudolph & Michael Sembello

††Produced By Richard James Burgess

†††Produced By Peter Bunetta & Rick Chudacoff
For Ripe Productions

Manufactured By Columbia House/CBS Inc
51 West 52nd Street/New York, N.Y.

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NEW EDITION

COOL IT NOW ■ MR. TELEPHONE MAN ■
I'M LEAVING YOU AGAIN ■ BABY LOVE ■ DELICIOUS

MCC
5515



1

MCA

℗ 1984 MCA RECORDS, INC.

NEW EDITION

MY SECRET (DIDJA GITIT YET?) ■ HIDE AND SEEK ■
LOST IN LOVE ■ KINDA GIRLS WE LIKE ■ MARYANN

MCC
5515



2

MCA

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ALL FOR LOVE

New Edition



New Edition

MCA

DOLBY SYSTEM
DOLBY HX PRO

MCAC-5679

SIDE ONE

COUNT ME OUT
(Lyrics by Vincent Brantley, Music by Rick
PRODUCED BY VINCENT BRANTI
RICK TIMAS FOR NEW GENERAT
PRODUCTIONS, INC.

A LITTLE BIT OF LOVE (IS ALL
(Ric Wyatt, Jr. and Chris Perren)
PRODUCED BY RICHARD RUDO
MICHAEL SEMBELLO

SWEET THING
(Danny Sembello, Richard Rudolph and
PRODUCED BY RICHARD RUDO
MICHAEL SEMBELLO

WITH YOU ALL THE WAY
(Carl Wurtz)
PRODUCED BY GEORGE TOBIN

LET'S BE FRIENDS
(Bernard Jackson, David Townsend and
PRODUCED BY VINCENT BRAN
RICK TIMAS FOR NEW GENERA
PRODUCTIONS, INC.

A JUMP & SHOOT PRODUC

MANAGEMENT AND DIREC
BILL DERN, RICK SMITH, STE

SIDE 1 □ *COUNT ME OUT – A LITTLE BIT OF LOVE (IS ALL IT TAKES) – SWEET THING – WITH YOU ALL THE WAY – LET'S BE FRIENDS*
SIDE 2 □ *KICKBACK – TONIGHT'S YOUR NIGHT – WHISPERS IN BED – WHO DO YOU TRUST – SCHOOL – ALL FOR LOVE*

A JUMP & SHOOT PRODUCTION
EXECUTIVE PRODUCERS:
JHERYL BUSBY AND BILL DERN

0 76732-5679-4

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NEW EDITION - ALL FOR LOVE

COUNT ME OUT ■ A LITTLE BIT OF LOVE ■ SWEET THING ■
WITH YOU ALL THE WAY ■ LET'S BE FRIENDS

MCAC
5679



1

MCA

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NEW EDITION - ALL FOR LOVE

KICKBACK ■ TONIGHT'S YOUR NIGHT ■ WHISPERS IN BED ■
WHO DO YOU TRUST ■ SCHOOL ■ ALL FOR LOVE

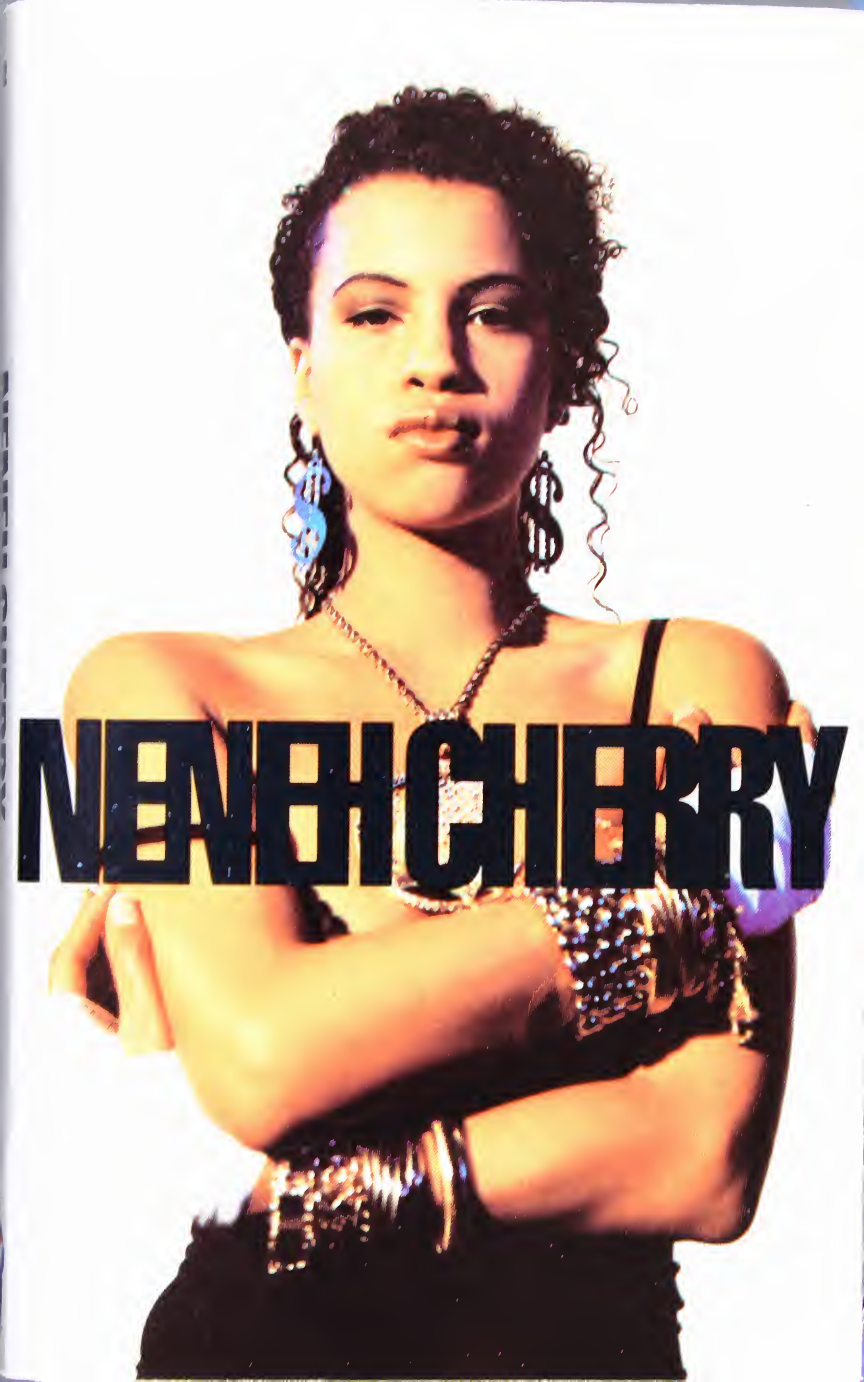
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2

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NENEH CHERRY

0 7567-91252-4 8

ONE
BUFFALO STANCE. MANCHILD. KISSES ON THE WIND.
INNA CITY MAMMA. THE NEXT GENERATION.

TWO
LOVE GHETTO. HEART. PHONEY LADIES.
OUTRE RISQUÉ LOCOMOTIVE. SO HERE I COME.

PRINTED IN USA.



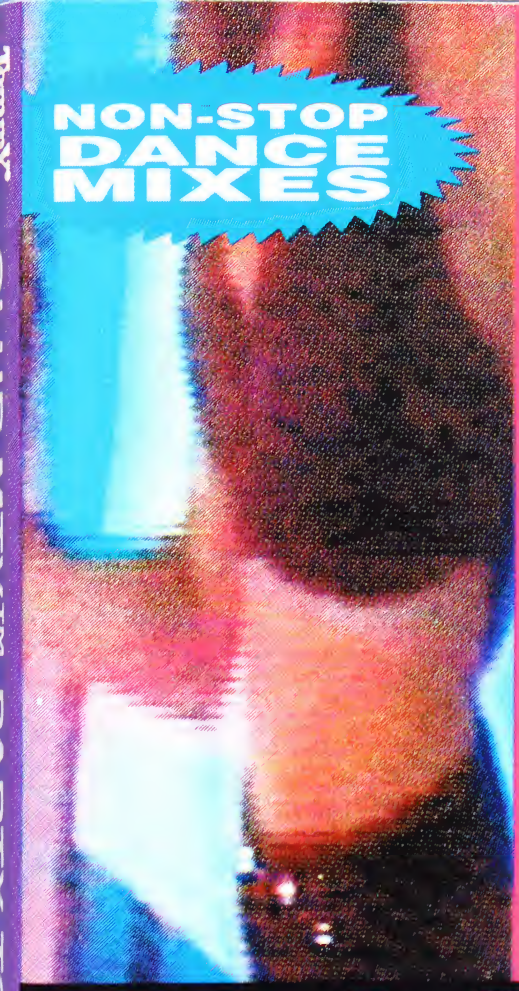

NENEH CHERRY • RAW LIKE SUSHI
BUFFALO STANCE • MANCHILD • KISSES ON THE WIND •
INNA CITY MAMMA • THE NEXT GENERATION
Virgin
91252-4
SR
1
A CIRCA RECORDS PRODUCTION
℗ 1988 Circa Records Ltd.


NENEH CHERRY • RAW LIKE SUSHI
LOVE GHETTO • HEART • PHONEY LADIES •
OUTRE RISQUE LOCOMOTIVE • SO HERE I COME
Virgin
91252-4
SR
NR PRO
2
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V4 91252
CRC

NENEH CHERRY
RAW LIKE SUSHI

Virgin



PAULA ABDUL
BELL BIV DEVOE
CANDYMAN
JANE CHILD
DEPECHE MODE
MC HAMMER
VANILLA ICE
INFORMATION SOCIETY
TONY! TONI! TONÉ!
DIGITAL UNDERGROUND
DNA FEATURING SUZANNE VEGA
CLUB MTV THEME

CLUB MTV™

MUSIC TELEVISION®

PARTY TO GO

CLUB MTV™ THEME
The Joe Boys
TURN THIS MUTHA OUT
M.C. Hammer
POISON
Bell Biv DeVoe
FEELS GOOD
Tony! Toni! Tonè!
KNOCKED OUT
Paula Abdul
THINK
Information Society

0 16998-1037-4 6

PLAY THAT FUNKY MUSIC
Vanilla Ice
TOM'S DINER
DNA featuring Suzanne Vega
KNOCKIN' BOOTS
Candyman
THE HUMPTY DANCE
Digital Underground
DON'T WANNA FALL IN LOVE
Jane Child
PERSONAL JESUS
Depeche Mode




CLUB MTV PARTY TO GO VOLUME ONE
AT THE CLUB (CLUB MTV THEME) The Joe Boys 1:17 • TURN THIS MUTHA OUT
M.C. Hammer 4:28 • POISON Bell Biv DeVoe 6:25 • FEELS GOOD Tony! Toni! Toné! 6:43 •
KNOCKED OUT Paula Abdul 5:06 • THINK Information Society 6:43
TBC-1037
SR
Tommy Boy
Side
One
CRC
Executive Producers: Tom Silverman and Abbey Konowitch
Compiled, mixed and edited by Howard Kessler
Sequenced by Charles Dixon and Howard Kessler
See insert for writer and publisher information
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DOLBY SYSTEM

CLUB MTV PARTY TO GO VOLUME ONE

PLAY THAT FUNKY MUSIC Vanilla Ice 4:24 • TOM'S DINER DNA featuring Suzanne Vega 5:08 •
KNOCKIN' BOOTS Candyman 4:42 • THE HUMPTY DANCE Digital Underground 5:50 •
DON'T WANNA FALL IN LOVE Jane Child 6:13 • PERSONAL JESUS Depeche Mode 5:40

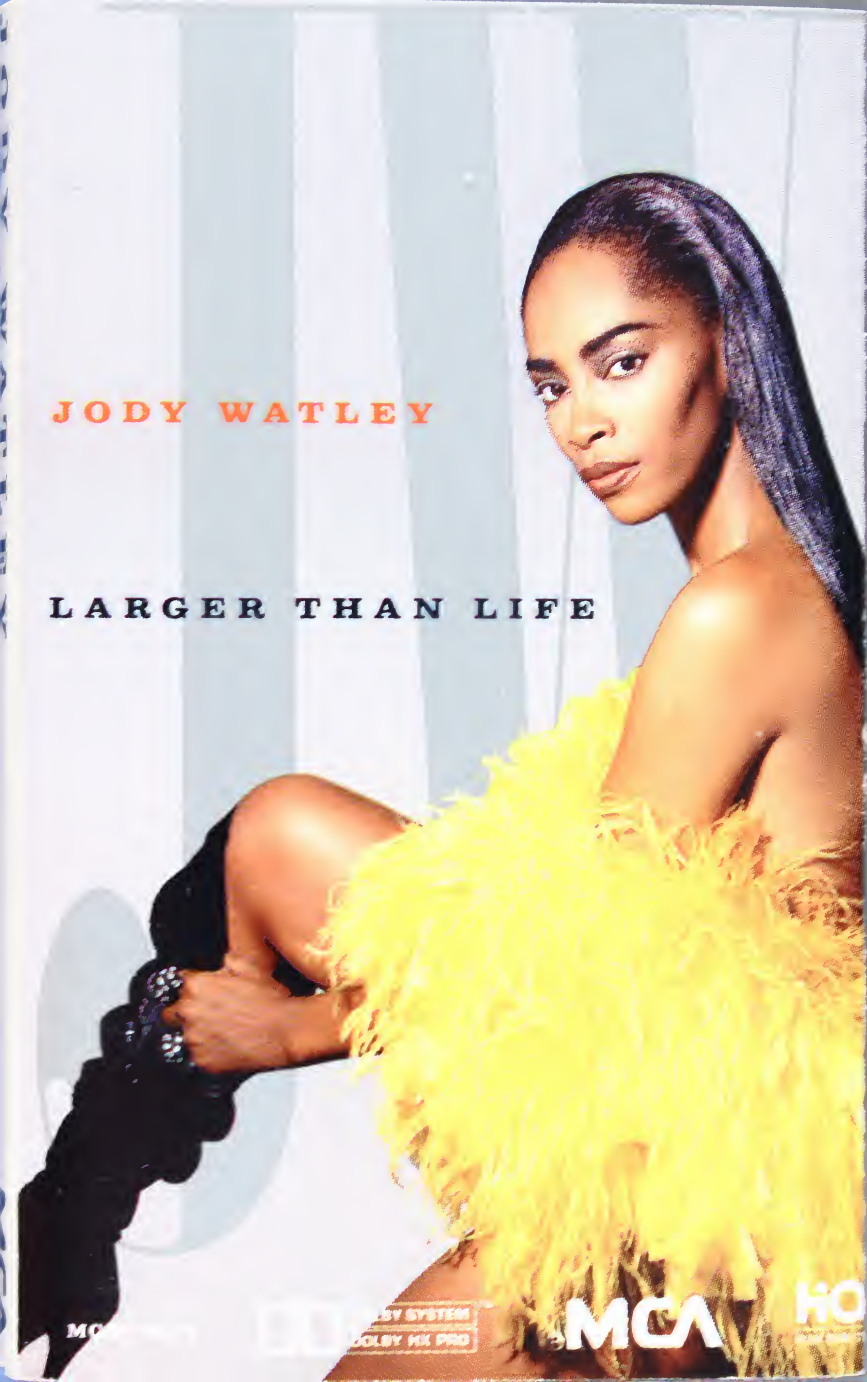
TBC-1037
SR



Side
Two
CRC

Executive Producers: Tom Silverman and Abbey Konowitch
Compiled, mixed and edited by Howard Kessler
Sequenced by Charles Dixon and Howard Kessler
See insert for writer and publisher information
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DOLBY SYSTEM


JODY WATLEY
LARGER THAN LIFE
MCA

SIDE ONE • REAL LOVE • FRIENDS • EVERYTHING • WHAT CHA GONNA DO FOR ME • L.O.V.E.R. • FOR LOVE'S SAKE

SIDE TWO • LIFESTYLE • PRECIOUS LOVE • SOMETHING NEW • ONCE YOU LEAVE • COME INTO MY LIFE • ONLY YOU

PRODUCED BY ANDRE CYMONE.

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REAL LOVE • FRIENDS • EVERYTHING
WHAT 'CHA GONNA DO FOR ME
L. O. V. E. R. • FOR LOVE'S SAKE
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1

MCAC
6276

MCA
RECORDS



hiQ
HIGH QUALITY

HX PRO
dbx NR

JODY WATLEY
LARGER THAN LIFE

LIFESTYLE • PRECIOUS LOVE
SOMETHING NEW • ONCE YOU LEAVE
COME INTO MY LIFE • ONLY YOU
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2

MCAC
6276

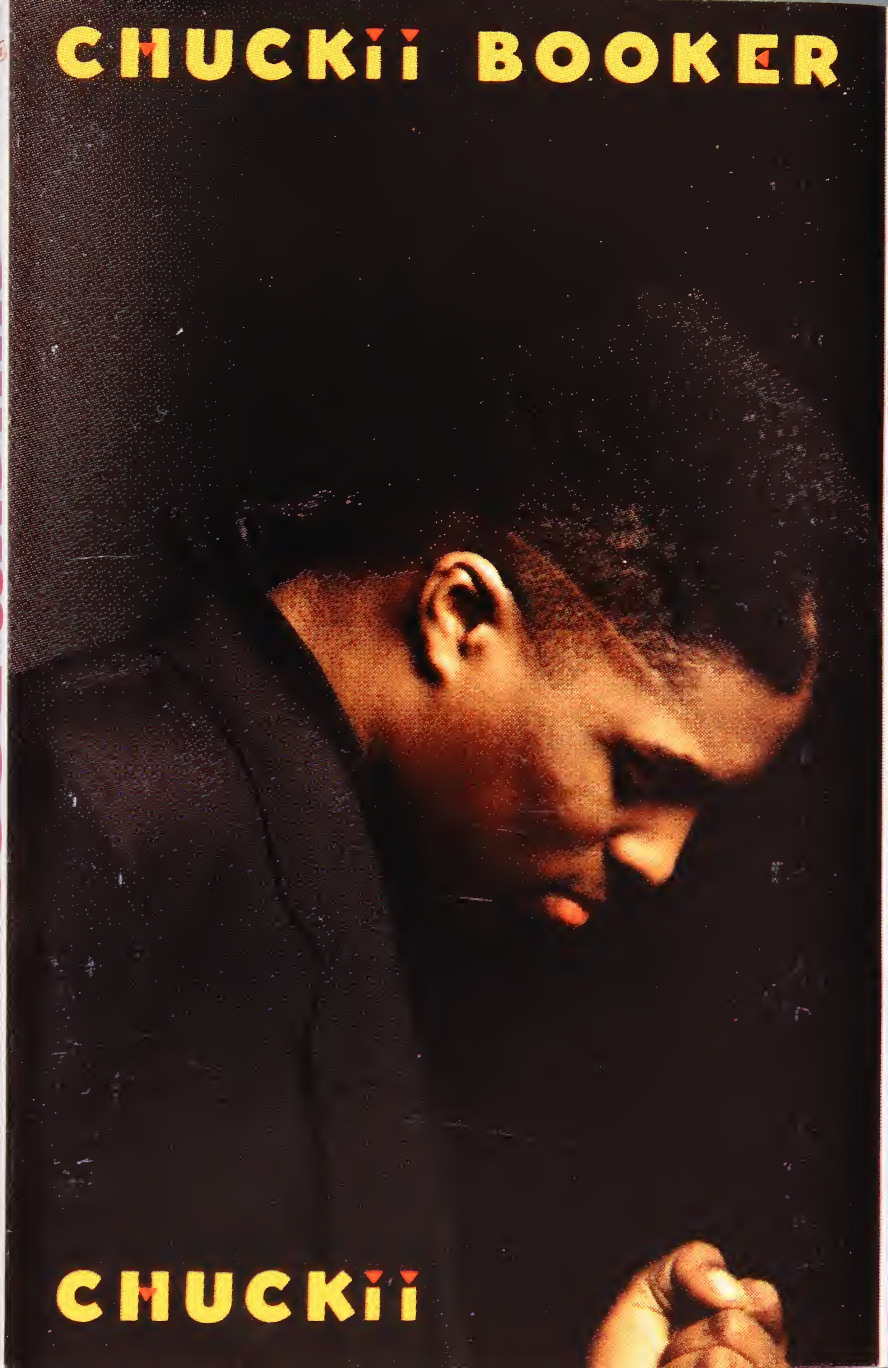
MCA
RECORDS



HiQ
HIGH QUALITY

JODY WATLEY
LARGER THAN LIFE

CHUCKii BOOKER



CHUCKii

Terence Thomas, Mark McGuire and Bobby Jc
'89 to the New World.
Keith Holland, Stew, Cedness, Tony Pizzaro, Le
Craig Tankard, Royaltee, Tom Berry, Phil, Herb
Jam Power Crew. Michael Wycoff, John Black,
To Raymond A. Shields II, (Raymundo), what c
Craig Burbidge—you are a true friend indeed
your style!
The entire staff at AIRE L.A....G.R., A.J., Dude
Jackie, Roy, Reed, Thank U.
Donnell Spencer Jr. (Lumpy) my Bru'ha, Sam S
vanilla Brutha! Mark E. Stephens (Markie).
My Home Boy...Bryan Loren—Let's do dat! Ro
Anthony "Tauwny" Morgan, Mitch Davis, Var
Ray Parker Jr., Ollie Brown, Bryce Stephens.
Gerald Albright—I wish everyone could be lik
Mike Frenke—Hang tough my brother! You gc
Bridgett, Barry Jr., Kevin, Nina, Niecy, Shay S
Saundra, Derek O, Tommy O, Kipper, Corny, E
& Jayne Guidry, Darren A., Kenny H., Harry I
Kim T., Ani, The Salas Family, Crystal Blake (St
Selina "Honay"...thanx.
To Ermie and Evette and Ty Ty, luv u always. Ke
Sherri Honey, Pam, Troop, Z'Looke, Slick, Darryl
Lance Krieger—thanx. Craig Raglin, Cissy Ale
U, Dave Cook, Mark Hill, The Thomas Family,
McCoy, Rolinda Brooks, Florence Ponzeppi of
Melanie Andrews—a true friend luv u. John M
Bryson: enjoyed the rap session! John "whatc
main man.
To all my friends in San Pedro—Thanks 4 being
To Dean, I'm always there 4 u. To Nolan Smith
To Sylvia Rhone, Merlin Bobb, and the entire s
Records...Thank you.
Also to everyone whom I forgot to mention, fo
me in heart and spirit. The most special thanx

This album is dedicated to the memory of my f
EUGENE ALLEN BOOKER
P.S. Dad, I know you're somewhere braggin' a

Also available on LP and Compact Disc.

SIDE ONE
(DON'T U KNOW) I LOVE U
TURNED AWAY
RES Q ME
HOTEL HAPPINESS
HEAVENLY FATHER

0 7567-81947-4 0

SIDE TWO
TOUCH • THAT'S MY HONEY
LET ME LOVE U
OH LOVER
KEEP YOUR GUARD UP +
TURNED AWAY +
(EXTENDED 12" VERSION)

+ BONUS TRACKS
PRODUCED BY: CHUCKII BOOKER & BIG DOG PRODUCTIONS
FOR SERAPIS PRODUCTIONS EXECUTIVE PRODUCER: RAYMOND A. SHIELDS, II
ATLANTIC RECORDING CORPORATION, 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019
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CHUCKii BOOKER • CHUCKII

(DON'T U KNOW) I LOVE U • TURNED AWAY • RES Q ME •
HOTEL HAPPINESS • HEAVENLY FATHER

ATLANTIC

81947-4

SR

DX



1

(28:23)

PRODUCED BY: CHUCKII BOOKER & BIG DOG PRODUCTIONS FOR SERAPIS PRODUCTIONS
EXECUTIVE PRODUCER: RAYMOND A. SHIELDS, II

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CHUCKii BOOKER • CHUCKii

TOUCH • THAT'S MY HONEY • LET ME LOVE U • OH LOVER • KEEP YOUR GUARD UP† • TURNED AWAY (EXTENDED 12" VERSION)†

ATLANTIC

81947-4

SR

HX PRO



2

(34:15)

Manufactured by Columbia House under license.

EULI VIN LARGE

BUCK WILD

Who Wrote It: WILLIAM "JUJU" HOUSE/KENT WOOD. *Publishing Hook Up:* JU HOUSE MUSIC/SYCE 'M' UP MUSIC (ASCAP). *Who Produced It:* WILLIAM "JUJU" HOUSE. *On The Additional Production Tip:* RAYMOND JONES. *Arranged by:* WILLIAM "JUJU" HOUSE/KENT WOOD. *Lead Vox:* GREGORY "SUGARBEAR" ELLIOTT. *The Rap:* BENNIE "SCOOTER" DANCY, JR. *With The Beat:* WILLIAM "JUJU" HOUSE. *The Stupid Keys:* KENT WOOD. *Who's Singin' In The Back:* DARRYL "TIDY" HAYES, EDWARD "JUNIE" HENDERSON, MICHAEL "GO-GO MIKE" TAYLOR, RAYMOND JONES, [illegible]

BATSON. *Production Coordinator:* ROB VAN ARX.

SHAKE YOUR THANG

Who Wrote It: O.K. ISLEY/R. ISLEY/R. ISLEY. *Publishing Hook Up:* SBK/BLACKWOOD MUSIC INC./TRIPLE THREE MUSIC (BMI). *The Producer:* HURBY LUV BUG AND INTRODUCING THE INVINCIBLES. *The E.U. Vox:* GREGORY "SUGARBEAR" ELLIOTT. *Recorded at:* BAYSIDE SOUND. *Recorded by:* "THE RECORD LORD" ANDRE DE BOURG. *Performed by:* SALT-N-PEPA *and* E.U.

COME TO THE GO-GO

Who Wrote It: MARCUS MILLER/MARK STEVENS. *Publishing Hook Up:* SUNSET BURGUNDY, INC./TUTU SONGS/MCA MUSIC PUBLISHING, A DIVISION OF MCA, INC. (ASCAP). *The Production:* MARCUS MILLER. *Da Performers:* E.U. *Bass Guitar and Keyboards:* MARCUS MILLER. *Additional Singin' in the back:* MARCUS MILLER AND MARK STEVENS. *The Programming of the Synth:* JASON MILLER. *Drum Technician:* ARTIE SMITH. *Recorded at:* QUAD RECORDING STUDIOS, NEW YORK, NY BY BRUCE MILLER. *Mixed at:* RIGHT TRACK STUDIOS, N.Y., N.Y. *Mixed by:* BRUCE MILLER. *Production Coordinator:* [illegible]

0 75679-10214-4 0

Side One: BUCK WILD • LIVIN' LARGE • SHAKE YOUR THANG • TASTE OF YOUR LOVE • SHAKA ZULU

Side Two: COME TO THE GO-GO • SHAKE IT LIKE A WHITE GIRL • DA BUTT 89 • DON'T TURN AROUND • EXPRESS

Printed in USA


EU • LIVIN' LARGE
BUCK WILD • LIVIN' LARGE • SHAKE YOUR THANG •
TASTE OF YOUR LOVE • SHAKA ZULU
Virgin
91021-4
SR
1
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EU • LIVIN' LARGE
COME TO THE GO-GO • SHAKE IT LIKE A WHITE GIRL • DA BUTT '89 •
DON'T TURN AROUND • EXPRESS
Virgin
91021-4
SR
2
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EAST COAST FAMILY

VOLUME ONE







side a: **I - 4 - ALL - 4 - I • SYMPIN' (REMIX) • PUMP YA FIST • PLAYGROUND (REMIX) • ALL THESE WANNA BE'S (TEASE) •**
side b: CHIT CHAT (INTERLUDE) • LISTEN CLOSELY (BOZACK) • MOTOWNPHILLY (REMIX) • UHH AHH (THE SEZUEL) • IT'S SO HARD TO SAY GOODBYE (REMIX) • END OF THE ROAD

executive producer: biv for biv entertainment
executive boss & chief administrator: jheryl busby
a&r direction: vida sparks

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7 37463-6352-4 0

MOTC-6352



MADE IN U.S.A.

EAST COAST FAMILY

EAST COAST FAMILY VOLUME 1

1 - 4 - ALL - 4 - 1 • SYMPIN' (REMIX) • PUMP YA FIST • PLAYGROUND (REMIX) • ALL THESE WANNA BE'S (TEASE)

SIDE
A



374636352-4

MOTOWN

Executive Producer: Biv for Biv Entertainment. Executive Boss & Chief Administrator: Jheryl Busby. A&R Direction: Vida Sparks, Michael Bivins appears courtesy of MCA Records. Whytgize appear courtesy of Capitol Records.Ⓟ1992, 1991 Motown Record Company, L.P., All Rights Reserved. Unauthorized Duplication is a violation of applicable laws.

EAST COAST FAMILY

EAST COAST FAMILY VOLUME 1

CHIT CHAT (INTERLUDE) • LISTEN CLOSELY (BOZACK) • MOTOWNPHILLY (REMIX) • UHH AHH (THE SEQUEL) • IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (REMIX) • END OF THE ROAD

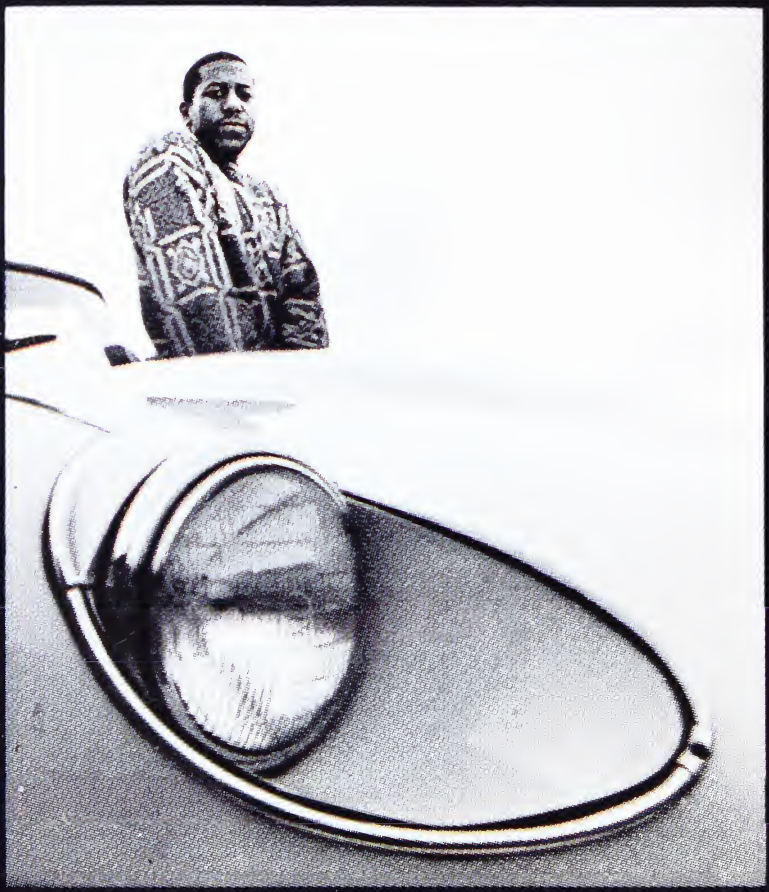
SIDE
B



374636352-4

Executive Producer: Blv for Blv Entertainment. Executive Boss & Chief Administrator: Jheryl Busby.
A&R Direction: Vida Sparks. Yo Yo appears courtesy of EastWest Records.
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TONE-LŌC



LŌC-ED·AFTER·DARK

LŌC-ED SIDE

ON FIRE (REMIX)
WILD THING
LŌC'ED AFTER DARK
I GOT IT GOIN' ON
CUTTING RHYTHMS*



DARK SIDE

FUNKY COLD MEDINA
NEXT EPISODE*
CHEEBA CHEEBA
DON'T GET CLOSE*
LŌC'IN ON THE SHAW
THE HOMIES

PRODUCED, ARRANGED & MIXED BY MATT DIKE & MICHAEL ROSS EXCEPT * PRODUCED BY THE DUST BROTHERS

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LŌC-ED SIDE

1. **ON FIRE (REMIX)** (4:57
(T. SMITH, M. DIKE, M. ROSS
2. **WILD THING** (4:25)
(M. YOUNG, T. SMITH, M. DIK
3. **LŌC'ED AFTER DARK**
(T. SMITH, M. DIKE)
4. **I GOT IT GOIN' ON** (4:
(T. SMITH, M. DIKE)
5. **CUTTING RHYTHMS*** (
(T. SMITH, M. DIKE, M. ROSS
M. SIMPSON)

DARK SIDE

1. **FUNKY COLD MEDIN**
(M. YOUNG, M. DIKE, M. ROS
2. **NEXT EPISODE*** (3:56
(T. SMITH, M. DIKE, J. KING,
3. **CHEEBA CHEEBA** (6:1
(T. SMITH, M. DIKE, M. ROSS
4. **DON'T GET CLOSE*** (
(T. SMITH, M. DIKE, J. KING,
5. **LŌC'IN ON THE SHA**
(M. DIKE)
6. **THE HOMIES** (3:48)
(T. SMITH, M. DIKE, M. ROS

ALL SONGS PUBLISHED BY VA
(ASCAP) EXCEPT *PUBLISHED
MUSIC/DUST BROTHERS MUS

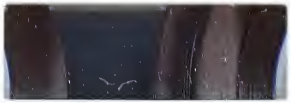
TONE-LOC

LOC-ED AFTER DARK

ON FIRE (REMIX) ▪ WILD THING ▪ LOC'ED AFTER DARK ▪ I GOT IT GOIN' ON ▪ CUTTING RHYTHMS*

ZDV
3000

Delicious VINYL



LOC-ED

ISLAND

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TONE-LOC

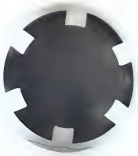
LOC-ED AFTER DARK

FUNKY COLD MEDINA ▪ NEXT EPISODE* ▪ CHEEBA CHEEBA ▪
DON'T GET CLOSE* ▪ LOC'IN ON THE SHAW ▪
THE HOMIES

ZDV
3000







DARK SIDE



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Homiside

Looks Like A Job For...
How U Get A Record Deal?
Chocolate City
Prelude
The Beef Is On
Stop Shammin'
Brother Man, Brother Man

0 9362-45128-4 4

Suiside

Rest In Peace
Very Special
Here Comes Kane, Scoob and Scrap
Niggaz Never Learn
Give It To Me
Nuff Respect (Remix)
Finale

Executive Producers: Tyrone Williams and Benny Medina

Cold Chillin' Records Inc., 1995 Broadway, Suite 1800, New York, NY 10023-5882.

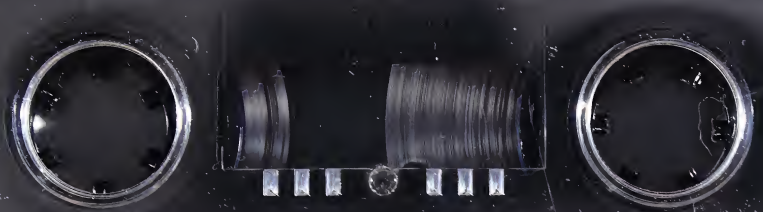


BIG DADDY KANE / LOOKS LIKE A JOB FOR...

LOOKS LIKE A JOB FOR... • HOW U GET A RECORD DEAL? • CHOCOLATE CITY Featuring Mister Cee, Scoob Lover, Scrap Lover, Lil' Daddy Shane and Laree Williams • PRELUDE THE BEEF IS ON • STOP SHAMMIN' • BROTHER MAN, BROTHER MAN Featuring Lil' Daddy Shane

Cold Chillin'

4-45128-A



HOMISIDE

SR

Executive Producer: Tyrone Williams and Benny Medina

(see package for producer, writer and publishing credits)

HX PRO B NR

BIG DADDY KANE / LOOKS LIKE A JOB FOR...

REST IN PEACE • VERY SPECIAL Featuring Spinderella, Laree Williams and Karen Anderson
HERE COMES KANE, SCOOB AND SCRAP • NIGGAZ NEVER LEARN
GIVE IT TO ME • NUFF RESPECT (REMIX) • FINALE

Cold Chillin'

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SUISIDE

SR

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HX PRO
B NR



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PROTESTANT REST




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INDUSTRIAL P/I
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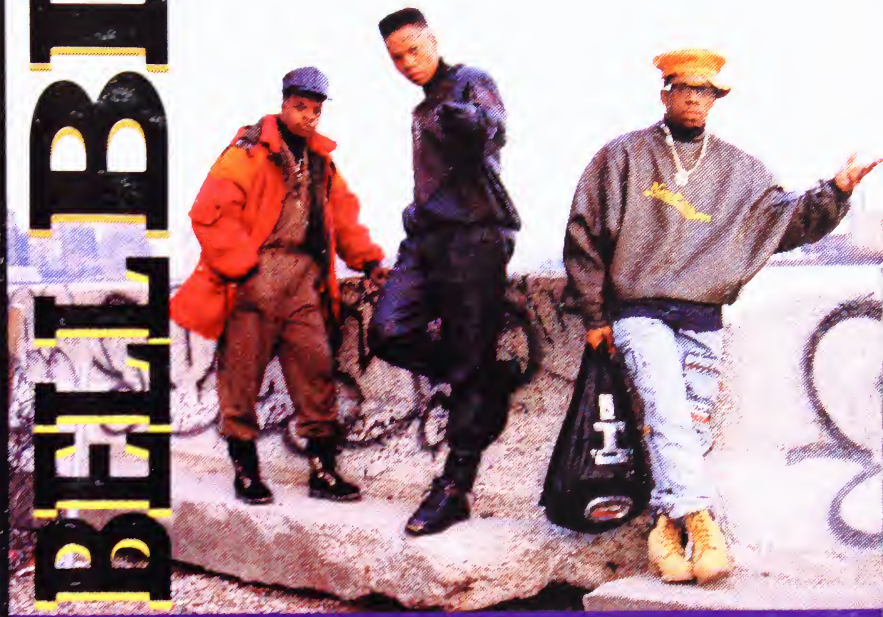
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BELL BIV DEVOE



POISON

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DOLBY HX PRO

MCA

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Side BB
DOPE!
B.B.D. (I THOUGHT IT WAS ME)?
LET ME KNOW SOMETHING?!
DO ME!
RONNIE, BOBBY, RICKY,
MIKE, RALPH AND JOHNNY
(WORD TO THE MUTHA)!



Side D
POISON.
AIN'T NUT'IN' CHANGED!
WHEN WILL I SEE
YOU SMILE AGAIN?
I DO NEED YOU

EXECUTIVE PRODUCERS: LOUIL SILAS, JR. AND HIRIAM HICKS

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SIDE BB
DOPE! (3:44
B.B.D. (I THOUGHT IT WA
LET ME KNOW SOMETH
DO ME! (4:3
RONNIE, BOBBY, R
MIKE, RALPH AND
(WORD TO THE MUTH

SIDE D
POISON. (4:2
AIN'T NUT'IN' CHANG
WHEN WILL I SEE
SMILE AGAIN? (
I DO NEED YOU (

EXECUTIVE PROD
LOUIL SILAS, JR. AND HI

DOPE! ▪ B.B.D. (I THOUGHT IT WAS ME)? ▪ LET ME KNOW SOMETHING?! ▪ DO ME! ▪ RONNIE, BOBBY, RICKY, MIKE, RALPH AND JOHNNY (WORD TO THE MUTHA)!

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SIDE
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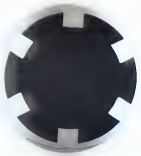
BELL BIV DeVOE
POISON.

POISON. ▪ AIN'T NUT'IN' CHANGED! ▪ WHEN WILL I SEE YOU SMILE AGAIN? ▪ I DO NEED YOU

1990 MCA Records, Inc.

SIDE D

MCAC 6387







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BELL BIV DeVOE
POISON.




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INDUSTRIAL P/I
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DJ-KICKS
A
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AIN
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THE LIBRARIA

WINTER AND SLUM

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THE LUNAR LEXIC

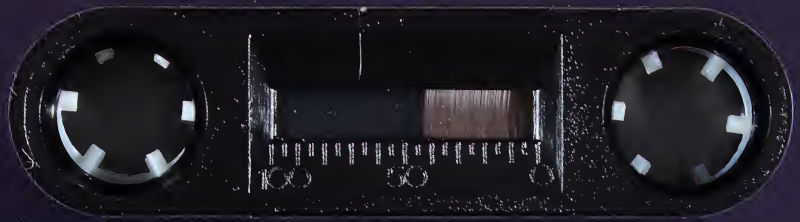
SNOW ABOVE BLUE

SLEEP-FORM

HYPNAGOGA
PRESS



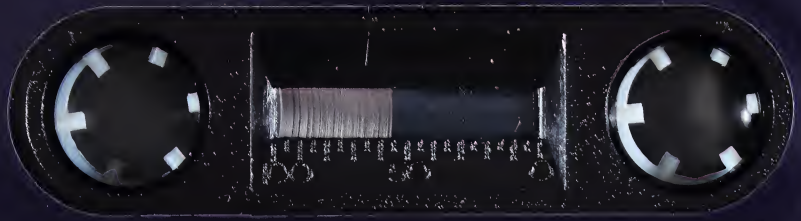
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THE LUNAR LEXICON



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2ND PRINT

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THE LUNAR LEXICON



B

HEAVY D.
and the Boyz



Living Large...

Uptown

MCAC-5986

DOLBY SYSTEM™
DOLBY HX PRO

MCA

EXECUTIVE PRODUCER:
ANDRÉ HARRELL

All raps written and performed
Assistant Album Production Sup
D.J. Eddie F.
All songs were engineered by: S
Henry, Chuck Vale and Mark I
at Chung King Recording Stuc
NY and Frankie D. and Patrick
at Powerplay Recording Studi
New York, NY
Mastered by Carlton Batts at Fra
New York, NY

Design: Calvin Lowery for Princ
Pauper Design

Photo: Glen E. Friedman

SIDE 1: *THE OVERWEIGHT LOVERS IN THE HOUSE*-Produced by D.J. Marley Marl, Co-Produced by Heavy D –*NIKE*-Produced by D.J. Eddie F. and Heavy D., Co-Produced by Teddy Riley–*CHUNKY BUT FUNKY (Remix)*-Produced by Teddy Riley and André Harrell, Co-Produced by Heavy D., D.J. Eddie F. and Teddy Riley–*DEDICATED*-Produced by Teddy Riley, Co-Produced by D.J. Eddie F. and Heavy D.–*HERE WE GO*-Produced by Teddy Riley, Co-Produced by Heavy D and D.J. Eddie F.–*ON THE DANCE FLOOR*-Produced by Teddy Riley and André Harrell, Co-Produced by D.J. Eddie F.

SIDE 2: *MONEYEARNIN' MOUNT VERNON*-Produced by D.J. Eddie F. and Teddy Riley, Co-Produced by Heavy D–*I'M GONNA MAKE YOU LOVE ME*-Produced by Teddy Riley, D.J. Eddie F. and Jay Henry–*OVERWEIGHTER*-Produced by D.J. Eddie F. and Heavy D., Co-Produced by Teddy Riley–*I'M GETTING PAID*-Produced by Teddy Riley, Co-Produced by Heavy D. and D.J. Eddie F.–*ROCK THE BASS*-Produced by Teddy Riley, Co-Produced by D.J. Eddie F. and Jay Henry–*MR. BIG STUFF (Remix)*-Produced by André Harrell, Co-Produced by D.J. Eddie F. and Heavy D–*DON'T YOU KNOW*-Produced by Heavy D and Teddy Riley, Co-Produced by D.J. Eddie F.

THE OVERWEIGHT LOVERS IN THE HOUSE • NIKE • CHUNKY BUT FUNKY
Remix • DEDICATED • HERE WE GO • ON THE DANCE FLOOR
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1







MCA
RECORDS
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HEAVY D & THE BOYZ
LIVING LARGE

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MONEYEARNIN MOUNT VERNON • I'M GONNA MAKE YOU LOVE ME •
OVERWEIGHTER • I'M GETTING PAID • ROCK THE BASS •
MR. BIG STUFF (Remix) • DON'T YOU KNOW
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2

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LIVING LARGE

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KRSNA
VISION

KRSNA VI
SOUND TR
VOL. 3

SIDE A
Sri Narasimha Pranan
Savarana Sri Gaura Pada
HareKrishna Mantr

* * *

SIDE B
Manah Siksa (8
Sri Sri Siksastaka (
Hare Krishna Mantr

Original music con
by Krsna Prema
Sax e flauto: Gesu

Recorded at Villa Vrinda

Cover: Nitya -Trpt

Hare Krishna Hare Krishna Krishna
Hare Rama Hare Rama Rama F

SIDE A: Sri Narasimha Prananma - Savarana Sri Gaura Pada Padme - Hare Krishna Mantra
SIDE B: Manah Siksa - Sri Sri Siksastaka - Hare Krishna Mantra

Krsna Vision
Villa Vrindavana, Via Scopeti 108, 50026 S.Casciano Val di Pesa, Firenze, Italy
Tel. 055/ 8228004

KRSNA VISION SOUND TRACK

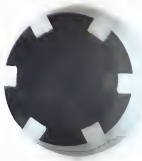
Sri Narasimha Pranama - Savarana Sri Ganga [illegible]

Hare Krishna Mantra

KV
003







A

S.I.A.E.
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KRSNA VISION

KRSNA VISION SOUND TRACK VOL. 3

Manah Siksa - Sri Sri Siksastaka
Hare Krishna Mantra

KV
003



B

S A F
198

KRSNA VISION



datura / Susan Osborn

Datura *- This flower of exquisi*
sacred Datura, holds the light of
stars as it opens fully in the nigi
air with an intoxicating fragran
root system, broad lush, gree
round seed pod, protected by th
it to survive high temperature
drought and the other extremes
vironment. The datura is pollin
the luna moth. The essence of
been used for centuries in sham
well as in Western medicine. Do
to the cultures of both East and

SIDE ONE: LAY DOWN YOUR BURDEN / GRAND CANYON CHANT / MORNING HAS BROKEN / HOW CAN I KEEP FROM SINGING?

SIDE TWO: AMAZING GRACE

DATURA / SUSAN OSBORN

Lay Down Your Burden
Canyon Chant
Morning Has Broken
How Can I Keep From Singing?

1



dr0084

Datura Recordings

box 489
litchfield, conn 06759

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DATURA / SUSAN OSBORN

Amazing Grace

2



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Datura Recordings


LUSCIOUS MUSIC

Roark and Lyra Barron play electro-acoustic concert harp with orchestral accompaniment of digital sampler keyboard, pan pipes, guitars, and assorted percussion. SIDE 1 — Temple Corridors • Fall Wind Playing Leaves and Wind Harp • Egyptian Memories • Dream Walker • Heart Cruise SIDE 2 — Santa Fe Bolero • When and Then Are Still Now • Dancing Delight • Ringing Clear • Playtime • All Together

982 8546

#2

#1 10.00


LUSCIOUS MUSIC
DO
B NR
120us.
SIDE
1
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LUSCIOUS MUSIC
B NR
120us.
SIDE
2
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Multi-Dimensional Research and Expansion
presents

A Dynamic
Lecture and Meditation

Domain Shift

A Way Out

Speakers
Diamond and
Angel Fire Ecstasy

Domain Shift A Way Out

A Dynamic Lecture and Guided Meditation

Produced By: *Multi-Dimensional Research and Expansion (MDRE) MDRE is a group of researchers, life educators, seers and doctors. We are sharing liberating information with those who desire to come home to themselves and radically transform their lifes.*

Music: *"Treasures of the Greenbelt" Composed by Gary Remal*

Introduction by: *Laser NightSky MD*

Presenters: *Diamond and Angel Fire Ecstasy*

Have you ever wanted life to be different?

Listening to this tape may lead to a quantum leap in your evolution Diamond and Angel Fire Ecstasy speak about real Freedom and the responsibility required to achieve it. Through intimate sharing of themselves and their journey as scouts of New Domains they openly reveal to you the most significant steps in releasing a life based on addiction, denial and repression. They then share new reference points for creating a passionate life experience alive with endless possibilities.

Domain Shift A Way Out
Lecture

MDRE
032



side
1

Guided by: Diamond and Angel Fire Ecstasy

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Domain Shift A Way Out

Lecture and Meditation

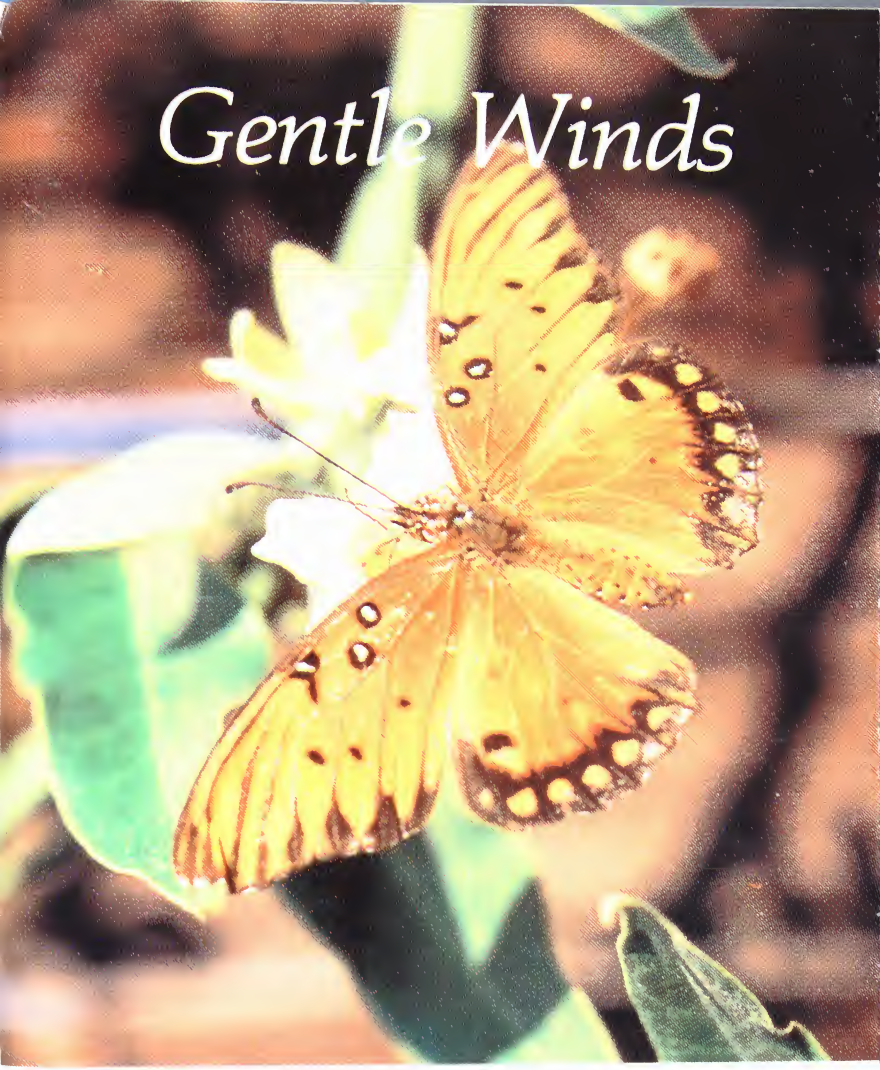
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side
2

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As you enjoy relaxing music or environmental sounds on this subliminal tape, your subconscious mind will absorb the positive, affirmative statements listed on the enclosed script.

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STRESS REDUCTION

Each script is repeated many tim
subliminal program.

There is a peace and tranquility
I am a positive person.
I have relaxed control of my life.
There is a peaceful, comforting a
flows through me.
I am calm and relaxed in mind c
I meet challenges with composu
I automatically rise above negat
I am a free and controlled perso
I am more calm, composed and
every day.
I am tranquil, composed, and pe
Gentle feelings of peace and he
I experience control and serenity
I effortlessly rise above stress and
I maintain composure, peace an
I view life with a mature, calm co
I easily handle all life situations v
composed control.
I am a peaceful, tranquil, compo
I am in control of my life.
I function physically and mentall
I am relaxed. I am calm. I am at
Everything is okay.

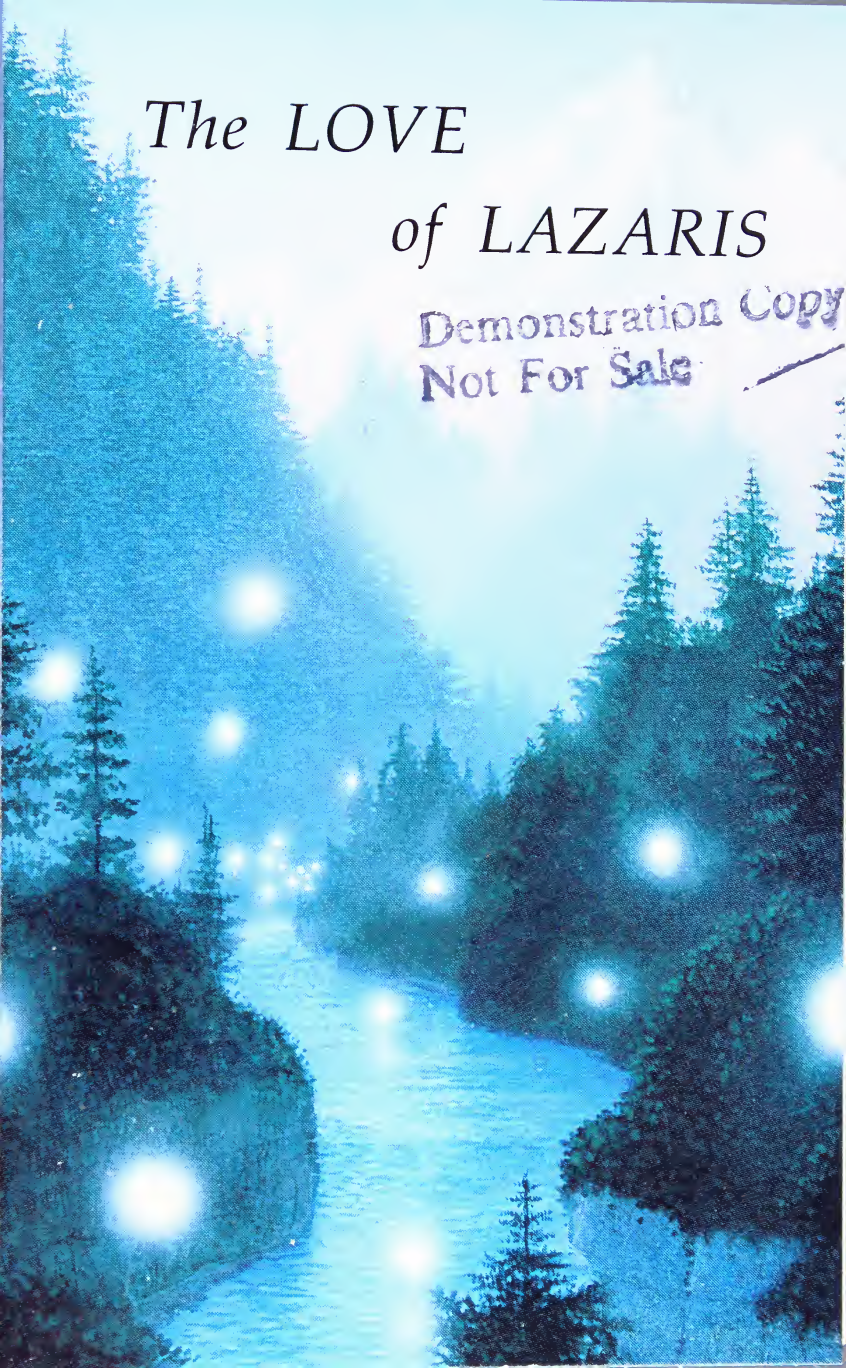
Subliminal

STRESS REDUCTION



SIDE 1

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The LOVE
of LAZARIS
Demonstration Copy
Not For Sale

Music composed specifically, and with love, for Lazaris.

Dedicated to Lazaris and to Peny North. Thank you for your Love and for your Light.

DOLBY SYSTEM ®

Composed, arranged & performed by Marianne Allen.

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For further information about Lazaris:

Contact Concept: Synergy, 302 S. County Road, Suite 109, Palm Beach FL 33480, 407/588-9599.

PERSONAL GROWTH TAPES
CONCEPT: SYNERGY

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THE LOVE OF LAZARIS



Prelude to Lazaris

Composed specifically for Lazaris. Music composed by Steven Boone.
Arranged and performed by David Frank.
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Concept: Synergy, P.O. Box 159(M), Fairfax, CA 94930 415/456-4855

Dolby
Stereo

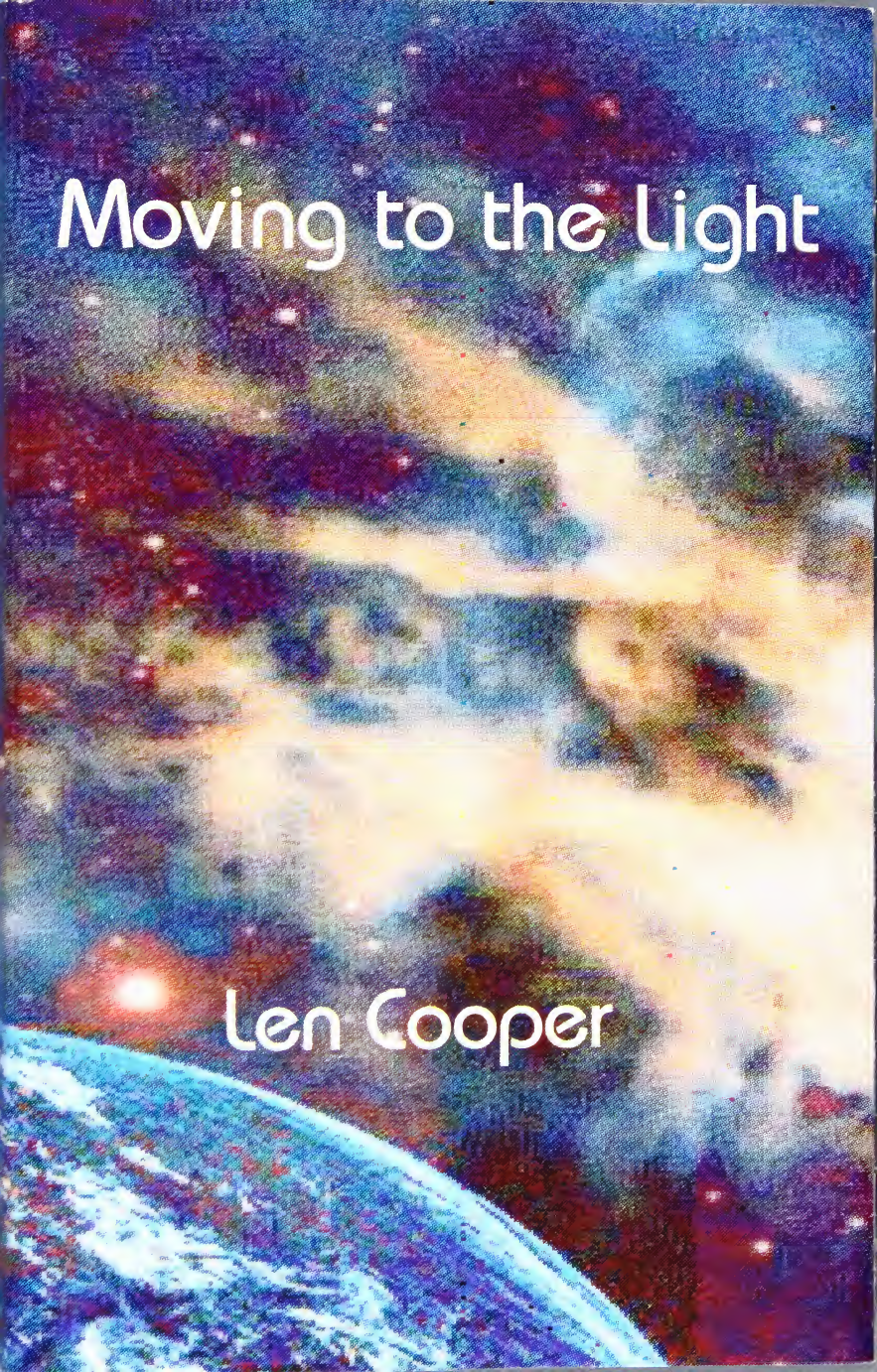
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PERSONAL GROWTH TAPES

279 S. Beverly Drive, Suite 604, Beverly Hills, CA 90212
(213) 285-1507 / (714) 337-0789



PRELUDE TO LAZARIS

Moving to the Light



Len Cooper

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P.O. Box 1450
Pine, Arizona 85544
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ISBN 1-819417-05-3

We are as lonely Wan
Moving in Space and
Unnatural in Separati
Living out of Rhyme.

But still, with much A
We'll soon regain our
Turning Ourselves
Around and Upward
Feeling that we are R

And finally, with much
We leave the dark of
And set our Path
On the Central Sun
Moving to the Light.

Moving To The Light

Len Cooper

Side
A

DOLBY
DIGITAL
CHROME

1. A Higher Calling
2. Communion
3. Spirit Longing
4. Moving To The Light

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Moving To The Light

Len Cooper



Side
B

DOLBY
DIGITAL
CHROME

5. Heart Dance
6. Forest Ritual
7. Stargate Processional
8. Spirit Remembrance

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SIDE
(A)



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1. Morning Sun 2. Passionate
3. Contentment

SIDE
(B)



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Lazaris and the Dolphins



Music composed specifically, and with love, for Lazaris.

DOLBY SYSTEM

Composed, arranged & performed by Marianne Allen.

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THE LAZARIS MATERIAL

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LAZARIS AND THE DOLPHINS



Journey with Lazaris

Music composed by Steven Boone. Composed specifically for Lazaris.

DOLBY SYSTEM ®

Piano solo by Steve Boone.
Long version arranged and performed by David Frank.

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JOURNEY WITH LAZARIS


GREATEST HITS
SIDE (2)
VALCO
1 — Rock me amacteus
2 — Jeanny (Part 1)
3 — Vienna calling
Stereo
Program
★TWO★
2S
TwinS
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OF THE RECORDED WORK RESERVEL

FILM DE GUERRE



MAXI
45 TOURS

K 1 ABEL

SAINT RAPHAEL
PARANO A LA CAMPAGNE

MATIN MATIN

XENIA
MAX WHITESHOE
VICTOR CHON
FRED LASER



PRODUIT PAR FILM DE GUERRE & M. MAULEY MUSIC
ENREGISTRE AU STUDIO MAUNOIR GENEVE
PRODUCTEUR ARTISTIQUE PETER BILLAM
INGENIEUR DE SONS CHRIS PENNYCATE
POCHETTE SNACKSTRIPS & MURIEL NECKER

Les disques du SIAM

Made in France
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Editions April Music

music

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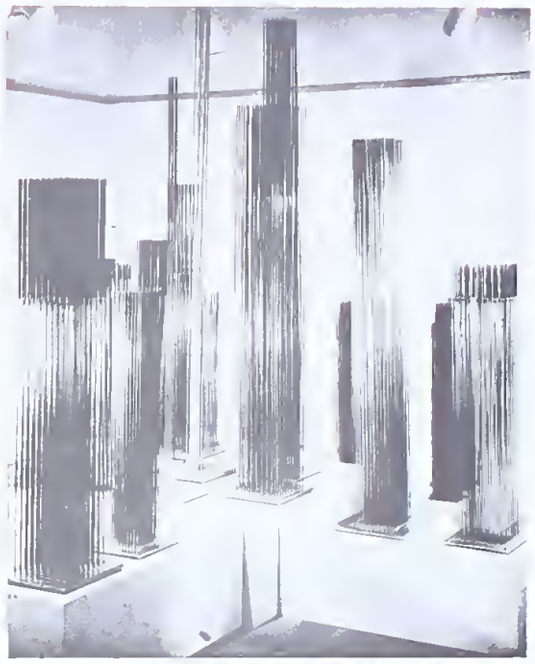


LPS 10570

21



Harry Bertoia: "Bush" 1964, bronze



STAEMPFLI GALLERY, NEW YORK

Harry Bertoia Installation "Sounding" sculptures

THE FINE ARTS / Melodies Heard and Unheard

by D'Otrange Mastai

The relationship between the visual arts and music has always been close, but until recent times chiefly in the sense that music either furnished inspiration or provided subject matter for painters and sculptors. But it is significant, and perhaps prophetic, that at all times terms of praise have been interchangeable: harmonious chords, or forms; brilliant tones, or colors, etc. And of late music has indeed been called to a more active participation with visual media—although in most instances the term should be "noise," or at least "sound," in place of music. Certainly the goal of the avant-garde appears to be cacophony rather than harmony.

Happily, not so with the American sculptor, Harry Bertoia, whose creations, in addition to refined tactile values, have equal appeal for the ear and the eye. This artist—whose first claim to fame was the "Bertoia" chair, in 1952, and who has since provided major decorative elements for public buildings all over the nation*—has been showing, in a group of recent works on display at the Staempfli Gallery in New York, a number of extraordinary "Sounding sculptures." These are somewhat difficult to describe, and illustration does them but partial justice. They consist, basically, of serried ranks of tall slender metal rods, placed either upright or at special slants in rectangular formations. These metallic fasces are not rigid, but "give" when stoked—at the same time releasing lingering musical chords of a weirdly haunting quality, like some other-wordly harps. Monotony is ruled out, since there never can be an exact repetition, and it is obvious also that the familiarity of possession would not bring about a surfeit but rather heighten and deepen the spell.

The Bertoia "sounding sculptures" are timeless rather than merely modern. When one recalls the absurd and unpleasant use of discordant sound in extremist art work, one is grateful indeed that these innovations should now serve to express instead an artistic gospel of serenity and peace, and above all a reverent kinship with Nature. The works of Harry Bertoia celebrate the bounty of the good earth shimmering sheafs of golden wheat stalked in endless rows on "the fruitful plain", great crashing cataracts, with crystal-pure and steel-hard volutes, or the swift, mystic rushing of myriad-rayed comets against the sky's infinity. To suggest so much, by means so simple, is the mark of a great lyrical poet.

This is sculpture that throbs and chants, whether literally, in the "sounding sculptures," or by suggestion. Its appeal, to all who unite a love of forms to the love of music, should be both immediate and enduring.

*Screen in the Northwestern National Life Insurance Building, in Minneapolis; the globe in the Woodrow Wilson School of Public and International Affairs, at Princeton University, the fountain at the Perpetual Savings and Loan Association Building, in Los Angeles; the bronze mural in the Dulles International Airport, in Chantilly, Virginia; the sun-burst in the Bankers' Trust Company in New York; the fountain for the Civic Center in Philadelphia, the color screen for Brooklyn Federal Courthouse, etc.

Bertoia

COVER PHOTO BY GUY TOMME.

STÉRÉO 9101 202

PHILIPS

PG 200

"THE EVIDENCE" BY EVIDENCE

Face 1

THE EVIDENCE (Dangerous version)
(Tony Rallo/Copperman/P. Krissen/D. Fairstein)

COME INTO MY LIFE
(Copperman/Povillon/Joffo/P. Krissen)
Arrangements by Tony Rallo

Face 2

THE EVIDENCE (Normal version)
(Tony Rallo/Copperman/P. Krissen/D. Fairstein)
Arrangements Tony Rallo

EXPLOSION OF A PLANET
(Copperman/M. Wickfields)
Arrangements M. Wickfields

THAT WORLD'S LIFE
(Copperman/M. Wickfields)
Arrangements M. Wickfields

EVIDENCE'S MESSAGE
(Tony Rallo/Copperman/P. Krissen/D. Fairstein)
Arrangements Tony Rallo

Editions CASTEL
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SEHARI DALAM CINTA
SABAR MENANTI
O! TERUNA
KU KE RINDUAN
KU SANGKA SIANG KIRA NYA MALAM
JOGET HATI TERTAWAN

SIDE B
SIAPA NAMA
O! KEKASIH KU
KU KEHILANGAN AYAH
KU NYANYI UNTUK MU
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PENGHIBUR 2'21
(Fauzi) Pustaka Muzik EMI (M) Sdn. Bhd.

ANAKKU YANTI 3'49
(Yanto) Pustaka Muzik EMI (M) Sdn. Bhd.

HATIKU RIANG 2'34
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MUKA 2

BERILAH KU SUATU TANDA 2'41
(Smith-Hoven-Winn/Fauzi) United Artists

MALAM SEPI 3'18
(Fauzi) Pustaka Muzik EMI (M) Sdn. Bhd.

BERPURA PURA 2'35
(Fauzi) Pustaka Muzik EMI (M) Sdn. Bhd.

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(Yanto) Pustaka Muzik EMI (M) Sdn. Bhd.

NEGERIKU 3'10
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SAAD:
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Suara Latar



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A2. Gladys Knight – It's A Better Than Good Time (Walter Gibbons acetate mix) 12.21

B1. TC James & The Fist O'Funk Orchestra – Get Up On Your Feet (Keep On Dancin') (Walter Gibbons mix) 11.11
B2. Sandy Mercer – You Are My Love (12" version) 7.32

C1. Bettye Lavette – Doin' The Best That I Can (Walter Gibbons 12" mix) 11.04
C2. Arts & Craft – I've Been Searching (Walter Gibbons 12" mix) 9.58

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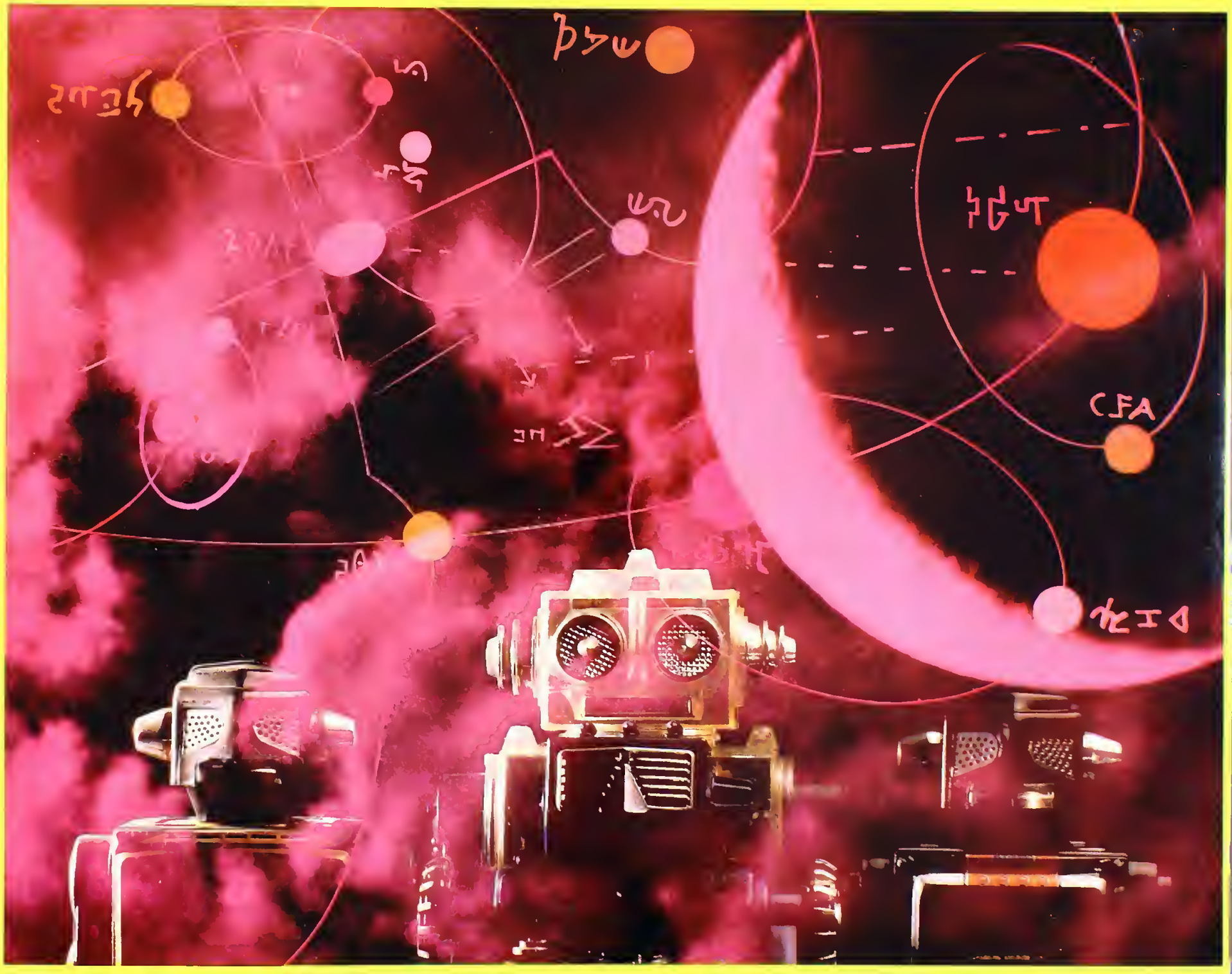
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SIDE A

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(R.Musumarra - C.Gizzi)

SIDE B

AUTOMATIC PIANO 5:05
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Arranged by S.Cundari/M.Limoni

Mixed by S.Cundari

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Try Now	4:12
Hear Me	4:07
Time Stands Still	3:19
Titel B	22:05
Bad People	4:15
Only A Vision	4:04
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All That Jazz	4:56

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TO HELL WITH BURGUNDY

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TO HELL WITH BURGUNDY are:
Kevin Metchear – guitars, vocals, keyboards
Karl Walsh – vocals, guitar
Joanne Walsh – vocals, percussion

Tracklisting:
Side A:
1. Who wants to change the world
2. Somewhere anywhere
3. On a ship
4. Razor of truth
5. Falling
Side B:
1. Mother of the sees
2. Earthbound
3. Out of the window
4. For whom the bell tolls

TO HELL WITH BURGUNDY sind eine neue Band aus Manchester und (natürlich) auf dem berühmten FACTORY-Label zuhause. Gegründet wurden sie im Oktober 1987 und hatten zwei Monate später ihren ersten Live-Auftritt. Über einen ihrer Live-Auftritte schrieb der englische MELODY MAKER (22.4.89):"Centre boy is David Essex as wild rover meets Tristan Tzara. ... To his left a young woman with a tambourine, a true virtuoso,– to his right, the screne muso of the three watches over his guitar ... all Mancunians are currently on something, this trio must have found pastoral speed. Pleasently silly." und der englische Sounds (22.4.89) schreibt:"With two guitars and a girl whose drum technique would shame a womble, THWB are healthy, vigorous and suburban." Alle Kompositionen werden gemeinsam geschrieben,– als Einflüsse nennen sie z.B. SalvadorDali, die Roaches, Joni Mitchell, Fleetwood Mac, David Niven, Jesus und Kate Bush. TO HELL WITH BURGUNDY sind echte 'Loonies' , die mit ihrem Performance-Indie-Folk-Rock-Spanish-Western-Minimalismus 'outstanding' sind. Rough Trade Deutschland hat schon immer Mut zu ungewöhnlichen Veröffentlichungen bewiesen. Diese ist eine davon!

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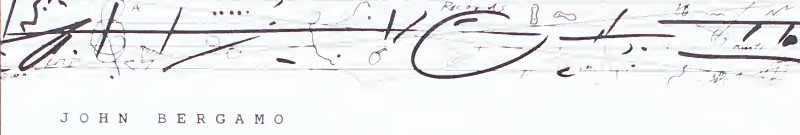
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J O H N B E R G A M O

On The Edge CMP 27 ST / CMP CD 27

Musik-Machen könnte man als einen Vorgang beschreiben, durch den für eine gewisse Zeitspanne Raum mit Klang erfüllt wird. Dies deutet JOHN BERGAMO, der zu den meistrespektierten Percussionisten, Komponisten und Lehrern in seinem Bereich weltweit gehört, mit seinem Solo-Debut On the Edge auf seine ihm eigene Weise: Indem er seine Hände, Vibraphon-Schlegel, Stöcke, "Superballs", etc. einsetzt, um Oberflächen und Objekte aus Haut, Holz, Metall - und sogar seinen eigenen Kopf - zum Klingen zu bringen, erforschte er die unbegrenzte Palette rhythmischer, melodischer und tonaler Möglichkeiten, die zeitgenössischen Percussionisten offenstehen.

Das Album On The Edge, das im Mai 1986 im Studio von CMP Records aufgenommen und von Walter Quintus und Kurt Renker mit Mark Nauseef produziert wurde, enthält "live" eingespielte Stücke, aber auch manche, bei denen mit Overdubs gearbeitet wurde, sowie zwei Titel, die während des Spielens elektronisch erweitert wurden. Das Album kann mit einer bemerkenswerten Palette von Klang-Strukturen aufwarten, die ein faszinierendes Hör-Erlebnis garantieren.

Bergamo, der seit 1970 Fakultätsmitglied des California Institute of the Arts (Cal Arts) ist und momentan dessen Percussion-Abteilung leitet, wurde am 28. Mai 1940 in Englewood, New Jersey, geboren. Schon als Kind begeisterte er sich für Schlaginstrumente, entdeckte schließlich den Jazz und begann schon als Teenager, in der High-School-Jazz-Band zu spielen. "Ich schloß mich einem Trompeter an, wir stellten Bands zusammen und hörten Bebop, wobei ich versuchte, einige von Max Roach's vier-Takte-Soli zu lernen", erinnerte sich Bergamo. "Ich verließ die High School mit derart schlechten Abschlußnoten, daß ich niemals auf einem guten College angenommen worden wäre und somit nur zwei Möglichkeiten blieben: die Luftwaffe - doch ich verpaßte leider den Vorspieltermin für deren Band - oder eine Musikhochschule. Ich hatte von der Manhattan School of Music gehört und beschloß, dort vorzuspielen, obwohl ich ehrlich glaubte, daß diese Aktion zum Scheitern verurteilt war, da ich lediglich die Snare-Drum spielen konnte. Hätte man von mir verlangt, den Kammerton A vom Blatt zu lesen: vergiß es! Denn ich konnte nicht mal den Violin-Schlüssel lesen. Nun, ich bestand diesen Eingangstest, und sie akzeptierten mich, weil ich die Snare-Drum so gut spielen konnte. 1962 graduierte ich schließlich mit einem Master of Music"-Abschluß."

Obwohl Bergamo eine Vorliebe für den Bebop hatte und im August 1959 drei Wochen lang die Lenox School of Jazz in Massachusetts besuchte, spielte er nach seinem Abschluß der Manhattan School of Music u.a. mit Paul Price, Gunther Schuller und Lukas Foss "zeitgenössische Konzert-Musik". "Dieser Trompeter, mit dem ich befreundet war, John Eckert, besuchte die Eastman School of Music in Rochester, und wir nahmen mit einem seiner Klassenkame-

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raden, Ron Carter, ein Demo-Band auf, das John und mir Stipendien für die Lenox School einbrachte. Das war eine unglaubliche Erfahrung. Jeder spielte in verschiedenen Bands: Herb Pomeroy leitete die Big-Band und die Leiter meiner kleinen Gruppen waren Percy Heath und Kenny Dorham. John Lewis war ebenfalls ein Mitglied der Fakultät und hatte Ornette Coleman und Don Cherry mitgebracht, was zu starken Kontroversen führte. Ich hatte die Möglichkeit, mit Ornette zu jammen - ich spielte Schlagzeug und er Klavier -, und ich hatte acht oder neun Stunden bei Max Roach, der mir sehr geholfen hat. Doch dann kam Anfang der 60er Jahre eine unglaubliche rassistische Bewegung - genannt 'Crow Jim' -, die besagte, daß Weiße nicht Jazz spielen könnten. Ich verzichtete darauf und verschenkte sogar alle meine Platten, weil mich die ganze Szene so anwiderte. Ich dachte mir, als Weißer, der keinen Jazz spielen kann, könnte ich ebenso gut was tun, was Weiße können."

Mit Hilfe von Price und Michael Colgrass wurde Bergamo in der Neuen-Musik-Szene an der Ostküste aktiv. Die Sommer von 1963-65 verbrachte er als Percussion-Student in Tanglewood, ausgestattet mit einem Fromm-Forschungs-Stipendium, und 1964-66 war er Mitglied eines Improvisations-Ensembles, das Lukas Foss, damals Dirigent der Buffalo-Philharmoniker, an der State University of New York zusammengestellt hatte. Gunther Schuller, der Bergamo an der Lenox-School kennengelernt hatte, war ebenfalls einflußreich: "Ich erinnere mich an eine Situation, als er ein ungeheuer schweres Musikstück hatte und einen Freund und mich anrief. Er war sich durchaus im klaren darüber, daß es gewagt war, mit zwei Jugendlichen zu arbeiten, aber er war zum Äußersten entschlossen. Nun, wir gingen hin und spielten so gut, daß ich seitdem einer seiner 'Jungs' war und durch ihn regelmäßig Engagements in New York bekam."

1966, während seines zweiten Jahres mit Foss, kam Bergamo in Kontakt mit indischer Musik, die seine kreative Entwicklung wesentlich beeinflussen sollte. "Diese Inder, Ost-Inder, traten in Buffalo auf, und das war das erste Mal, daß ich tatsächlich einen Tabla-Spieler live sah. Schlagzeuger sind manchmal von so einer Sucht getrieben: wenn wir jemanden etwas spielen sehen, müssen wir das unbedingt lernen, und diese Inder haben mich inspiriert. Ich ging nach Kalifornien - und schließlich nach Indien -, um Tabla zu studieren, und war total besessen davon. Ich habe viel Zeit und Energie darauf verwendet, mir die entsprechenden Grundlagen zu erarbeiten. Dadurch entwickelte sich mein Interesse für indische Percussion, und ich lernte sehr viel über verschiedene Schulen und Stile indischer Musik und eine Vielzahl von Hand-Techniken, die ich generell bei der Percussion anwende."

In Indien und den USA studierte Bergamo: Tabla bei Mahapurush Misra, Shankar Gosh und Ustad Alla Rakha; Kanjira bei T. Ranganathan; Gatham bei T.H. Subashchandran und T.H. Viniakram; und bei P.S. Venkateshan. Er begleitete verschiedene Künstler der Nordindischen Klassik und bestritt mit John Mc-Laughlin's Shakti eine Kanada-Tournee. Bei K.R.T. Wasitodiningrat und I. Nyomen Wenten hat er auch javanesische und balinesische Gamelan-Musik studiert und war während der vergangenen sechs Jahre Mitglied der Cal Arts Gamelan-Orchester.

Über seine akademischen Pflichten bei Cal Arts hinaus, deren Fakultät so bemerkenswerte Instrumentalisten und Komponisten wie Charlie Haden, James Newton, Morton Subotnik und Mel Powell angehören, tritt Bergamo auch regel-

mäßig mit der Repercussion Unit auf, einem Percussion-Ensemble, das er vor 11 Jahren gründete und bei dem ferner Ed Mann, Lucky Mosko, Gregg Johnson, Jim Hildebrandt und Larry Stein mitwirken. Dadurch, daß er in Los Angeles lebt, ergab sich für ihn hin und wieder die Möglichkeit, bei Studio-Sessions mitzuspielen, wobei Aufnahmen für so unterschiedliche Musiker wie Frank Zappa, Herb Alpert, Van Dyke Parks und Harry Nillson entstanden. Im Juli 1986 gehörte Bergamo mit Glen Velez und Steve Gadd zu den drei Solisten, die - neben verschiedenen Gruppen - eingeladen wurden, die Vereinigten Staaten auf dem "Festival of World Percussion" der Expo '86 in Vancouver, Kanada, zu vertreten. Dort war er bei vier Auftritten dabei, die ein Aufgebot von 150 internationalen Percussionisten vorstellten, und trat als Gast-Solist mit dem berühmten Percussion-Ensemble Nexus auf.

Bergamo komponiert zur Zeit in erster Linie für die Percussion Unit, erhält aber auch Aufträge von so anerkannten Neue-Musik-Ensembles wie der California Ear Unit, und eine seiner frühesten Kompositionen, "Four Pieces for Tympani" (1961), gehört zu den meistaufgeführten Percussion-Stücken dieses Jahrhunderts und damit zum klassischen Percussionisten-Repertoire.

Auf On The Edge kommen nun Bergamo's verschiedene musikalische Aktivitäten zusammen. "Ich sehe mich selbst in erster Linie als einen Schlagzeuger", erklärt er, "und wenn ich jetzt vor die Wahl gestellt würde, mich für ein einziges Instrument zu entscheiden, das ich dann bis an mein Lebensende spielen müßte, würde ich mich wahrscheinlich für einige Trommeln oder das Schlagzeug entscheiden. Ich kann nicht bestreiten, daß die ganze Jazz-Szene mich stark beeinflußt hat, und nicht nur einzelne Musiker wie Krupa, Rich, Roach und Blakey haben auf meine Spielweise eingewirkt, sondern die gesamte Philosophie des Jazz. Daß Musik auch jenseits beschriebenen Notenpapiers existiert, hat einen tiefen Eindruck bei mir hinterlassen: Später, als ich ein Mitglied des Manhattan Percussion Ensembles war, kam ich zu der Einsicht, daß man mit mehr als jenen 12 Noten Musik machen kann, mit denen wir seit dem "Wohltemperierten Klavier" in erster Linie vertraut gemacht worden sind. Aber es existieren auch noch Noten zwischen diesen 12, etwa auf einer Auto-Bremstrommel oder einem gestrichenen Metallrohr oder einem Becken ... und all das hat mir als Anregung gedient, Musik zu schreiben. Ich habe viele Stücke geschrieben, die nicht für Instrumente reiner Stimmung gedacht sind. Mit dieser relativen Stimmung bin ich sehr zufrieden."

Bergamo zeigt mit seiner Musik, daß sich in der Rolle des Percussionisten enorm viel verändert hat, seit er vor 25 Jahren in Manhattan begann. "Percussionisten waren immer die 'schwarzen Schafe' innerhalb der klassischen Musik, standen hinten im Orchester und wurden nur deshalb ernst genommen, weil die anderen Musiker uns brauchten, um das Timing zu halten", sagt er. "Heute haben wir jedoch einen etwas besseren Status, weil zeitgenössische Komponisten nun wissen, daß wir - eher noch als andere - dazu bereit sind, alles zu machen. Wir hauen nicht mehr lediglich auf ein paar Dingen herum. Wir streichen Sachen, wir blasen durch Gegenstände, reiben, schütteln und - natürlich - schlagen Gegenstände. Um ein Beispiel zu bringen: damals in Buffalo hat mir einer meiner Freunde, der Bassist Buell Neidlinger, gezeigt, wie man den Arm bewegt, und ich habe diese Erfahrung auf das Streichen von Percussioninstrumenten übertragen. Emil Richards zeigte mir, daß sich mit Hilfe eines kleinen Gummiballs, den man am Ende eines Stockes befestigt, ein wahnsinniger Klang erzeugen läßt, indem man ihn an einer Trommel oder einem Gong reibt."

b.w.

Bergamo hat sich diese und andere Neuerungen für seine Klang-Experimente auf On the Edge vollkommen zunutze gemacht. "Seit 25 bis 30 Jahren sind Percussion und Elektronik in erster Linie dafür verantwortlich, daß innerhalb der zeitgenössischen Musik Neuland beschritten wird. Die anderen Instrumente sind wundervoll, aber auch sehr begrenzt. Percussionisten stehen unbegrenzt Materialien zur Verfügung, und wir können unser gesamtes Klang-Spektrum selbst bestimmen. Es liegt ein großer Reiz darin, so laut spielen zu können, daß die Leute ihre Ohren spitzen müssen, um dich zu hören. Wir können die volle Dynamik-Palette ausschöpfen, angefangen bei Tönen, die nur Hunde wahrnehmen können, bis hin zu Tönen, die bei Zuhörern Angst verursachen. Ich würde die Percussion nicht gegen eine andere Instrumenten-Familie eintauschen wollen, die Elektronik einmal ausgenommen - das ist eine spezielle Angelegenheit. Obwohl Elektronik weniger instrumentale Fähigkeiten erfordert, haben wir es hier mit einer total anderen Welt zu tun. Das war eine der unerwarteten Überraschungen, die ich erlebte, als wir On The Edge aufnahmen. Anfangs dachte ich, daß 'Piru Bole' und 'On the Edge' die bedeutendsten Stücke des Albums sein würden, das erstgenannte, weil es meine Faszination für Hand-Trommeln deutlich macht, und das letztgenannte, weil es meine Klang-Besessenheit repräsentiert. Aber meine Zusammenarbeit mit Walter bei 'The Sirene of...' und 'Whatever', wobei er die von mir erzeugten akustischen Klänge elektronisch erweiterte oder verwandelte, war für mich ebenso bedeutsam wie der Moment, als ich Max Roach zum ersten Mal hörte. Ehrlich gesagt wußte ich nicht, was ich erwartete, als er sagte "Laß uns einfach mal ein bißchen herumprobieren und sehen, was dabei herauskommt", und das Ergebnis hat mich dann total begeistert. Ich habe nun 16 Jahre Cal Arts hinter mir und indirekten Kontakt zu unserer Elektronik-Abteilung gehabt, doch so etwas wie hier haben wir dort nicht erreicht. Die Erfahrung, mit elektronisch erweiterten Klängen zu arbeiten, hat mir eine völlig neue Tür geöffnet, und ich plane schon jetzt ein Album, das ausschließlich dieser Art der Klang-Erforschung gewidmet sein wird."

Oktober 1986

Zur Beachtung: Die einzigen Stücke des Albums On The Edge, bei denen mit Elektronik gearbeitet wurde, sind "The Sirene of ..." (LP & CD) und "Whatever" (nur CD). Alle anderen Stücke enthalten ausschließlich natürliche akustische Klänge.

Die CD-Version von On The Edge enthält drei zusätzliche Titel: "I Feel More Like I Do Now Than I Did When I Got Here", "Whatever" und "Wuhan Darshan".

Gesamtlänge der LP: 39:55 Minuten
Gesamtlänge der CD: 62:45 Minuten

* * * * * * * * * * * * * * *

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Oststrasse 37
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ROUGH TRADE RECORDS GmbH
SIEPENSTRASSE 10 · D-4690 HERNE 1 · TEL.: 0 23 23 - 47 55

The PERFECT DISASTER

RTD 116VÖ: 12.06.89

THE PERFECT DISASTER were discovered wandering the grounds of Fairfield Hospital Asylum in the previously unheralded Bedfordshire village of Arlesey. Vocalist Phil Parfitt was a refugee from the institution, where he'd previously worked as dietary consultant, supplying the inmates with egg custard and a lip-curling sneer for breakfast, luncheon and dinner. The rest of the group took up with him for a bet.

THE PERFECT DISASTER made a handful of recklessly brilliant records for the Glass label, including their first album 'Perfect Disaster' and the classic road single 'Bluebell'.

After signing to Fire Records in early 1988, the band resurfaced with the 'T.V. (Girl On Fire)' single - which found them in mellower but no less passionate mood - followed by their searing second album, the appropriately entitled 'Asylum Road'. In between huge rhythmic uppercuts laced with scything guitars and crafty dashes of pop impurity, it grooved seductively on the mesmeric plane ... to the analyst. 'Asylum Road' was a masterpiece of rock'n'roll caprice.

Having exorcised his hospital background with this album, Parfitt swiftly decamped to Brighton to soak up the sea air, crank out his copy of 'Bo Diddley's Beach Party' for topless sunbathers and whip the new Disaster line-up into shape before setting out for live dates with kindred souls such as The Pixies, Jesus & The Mary Chain, The Chills and Wolfgang Press.

THE PERFECT DISASTER's new album, 'Up', features the pulsating drive of their recent single, the anthemic 'Time To Kill', plus the all-out immediacy of 'Hey Now' and 'Shout' which contrast stunningly with the 12-minute opus 'Down'.

'Up' is a musical see-saw of emotions. Lyrically, it's a deceptively simple new draft of the existentialist's handbook, but rhythmically it's a filthy, swarming slab of rock'n'roll fury. Raw power.

THE PERFECT DISASTER ... from nowhere, exploring nowhere, exploding into colour. Suddenly again.

Phil Parfitt ..... vocals/guitar
Dan Cross ..... lead guitar
Josephine Wiggs ... bass, cello, double bass
Phill Outram ..... drums

THE PERFECT DISASTER

aktuelle LP/CD *"UP"* RTD 116 Vö: ca. Ende Mai

"Hier ist die Band, auf die alle gewartet haben. Nicht House Of Love sondern PERFECT DISASTER geben dem Gitarrencamp wieder Hoffnung. THE PERFECT DISASTER treiben den Gitarrenpop in eine wünschenswerte Richtung:Gleichermaßen reizvolle wie charakterstarke Gitarrenarbeit und einfache Texte erzeugen Atmosphäre." Bremer Blatt 10/88



SIDE A

55 Miles
Go Away
B52

SIDE B

It Doesn't Matter
Hey Now
Down
Time To Kill

THE ROSE OF AVALANCHE
In Rock (Rough Trade)

THE PERFECT DISASTER
Asylum Road (Rough Trade)

Willkommen im Reich des weißen Lichts und der schwarzen Schatten! The Rose Of Avalanche pfeif The Perfect Disaster zelebrieren mit ihrem duster-angehauchten Gitarren-Rock das Erbe der legendären



Velvet Underground. Während sich Rose Of Avalanche mehr den melodisch-heavyrock-igen Elementen verschreiben (in Richtung Leather Nun, Sisters Of Mercy), tauchen Perfect Disaster mit ihrer zweiten LP mehr in die elektrifizierte Folk-Ecke ein, somit sind sie auch einfach näher dran, am Original: den Velvet Underground! *(in)*

(The Rose ... : CD simultan mit LP, keine Bonus Tracks, The Perfect ... : nur auf LP)

* * * *





Neu und exklusiv bei ROUGH TRADE DEUTSCHLAND ist das Londoner Label FIRE Records. Als erste Veröffentlichung erschien bereits die neue Studio-LP von **SPACEMEN 3** mit dem auf ihr neues Label verweisenden Titel ***"PLAYING WITH FIRE"*** (RTD 107), Ende April folgten die **CLOSE LOBSTERS** mit dem Album ***"HEADACHE RHETORIC"*** (RTD 111) und noch im Mai wird die neue LP/CD von **THE PERFECT DISASTER** mit dem Titel ***"UP"*** folgen(RTD 116).THE BLUE AEROPLANES, die PARACHUTE MEN und THE ROYAL ASSASSINS sind weitere interessante Acts auf diesem noch jungen englischen Label, das mit Veröffentlichungen von The Rose Of Avalanche die bisher größten Erfolge verbuchte

BRAIN 2/1078 STEREO

KLAUS SCHULZE

CYBORG



KLAUS SCHULZE

CYBORG

BRAIN 2/1078
STEREO
(0850)

Seite 1	Seite 2	Seite 3	Seite 4
SYNPHÄRA	**CONPHÄRA**	**CHROMENGEL**	**NEURONENGESANG**
(Klaus Schulze) 22:49	(Klaus Schulze) 25:52	(Klaus Schulze) 23:49	(Klaus Schulze) 24:57



Cyborg - gewidmet Rita Schulze

Klaus Schulze 3101 Hambühren II · Fuhrenkamp 9 · Tel. 05084/2797
Im Vertrieb der METRONOME RECORDS GmbH, 2 Hamburg 1, Hammerbrookestraße 73 · Made in W.-Germany

mr FINGERS

Introduction





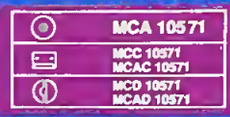


side one

closer – 5.37
Words and Music by Larry Heard
All instrumentation,
lead & background vocals
by Larry Heard



on a corner called jazz – 5.07
Words by L. A. Pearson, Jr. E. McEwen.
Music by Larry Heard. All instrumentation except*,
lead vocal by Larry Heard. *Stanley J.-alto sax.
Donell Rush-background vocals* vocal arrangements.
Kym Sims-background vocals.



on my way – 4.57
Words and Music by Larry Heard.
All instrumentation, lead & background vocals
by Larry Heard.

empty – 5.17
Words by R. Owens. Music by Larry Heard.
All instrumentation except*, background vocals
by Larry Heard.
Robert Owens – lead vocals.
*Stanley J.-alto sax.

survivor – 4.40
Words and Music by Larry Heard.
All instrumentation, lead and background vocals
by Larry Heard.

side two

we can work it out – 5.39
Words and Music by Larry Heard.
All instrumentation, lead vocal by Larry Heard.
Donell Rush-background vocals & vocal arrangements.
Joan Collaso-background vocals.
Kym Sims-background vocals.

dead end alley – 5.35
Words by Robert Owens.
Music by Larry Heard.
All instrumentation by Larry Heard.
Robert Owens – vocals.

waves against the shore – 4.56
Music by Larry Heard.
All instrumentation except*, by Larry Heard.
*Wesley Wyatt-percussion.
*Aminah Afza Wyatt-bells.

alright – 5.00
Words and Music by Larry Heard.
All instrumentation, lead vocal by Larry Heard.
Donnel Rush-background vocals & vocal
arrangements. Joan Collaso-background vocals.
René Mohanon-background vocals.

what about this love? – 6.37
Words and Music by Larry Heard.
All instrumentation, lead and background vocals
by Larry Heard.

Sleeve design – Fiona Skinner. Photography – Richard Lohr

Produced by Larry Heard for HWH Productions, Inc.

Engineer: Mike Konopka. Assistant Engineers: Tommy White, David Trumfio, Chris Alverado. *Recorded directly to DAT. *Engineer: Larry Heard. *Sweetening: Mike Konopka. Recorded and mixed at Seagrape Recording Studios, Chicago, IL.

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DISCO LADIES



"Three's Company..."

DISCO LADIES

"Three's Company..."



SIDE 1

BETTER THAN WALKING OUT **6:43**
LOVIN' YOU IS SO EASY **5:38**
WOMAN (instrumental) **3:09**

SIDE 2

OUR LOVE IS SPECIAL **2:34**
I SECOND THAT EMOTION **5:07**
WOMAN **2:53**

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ENGINEER MARVY SCHWARTZ

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Music Production by Alexander Lobeda and Marc Jansson
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Made in Europe

EVERLAND 023

Reality



PSEUDONYM
VINYL EDITION
180 gram audiophile vinyl pressing
Exclusively restared dynamic 24-bit remastering
WWW.CENTERTAINMENT.NL

REALITY

Reality

A

1. **CACHERO** 2:57 (F.W. Douglas, R. Bu
2. **WAR** 4:46 (L. Vos, F.W. Douglas)
3. **MUSIC IN MY HEAD** 2:49 (C. Y
4. **MACK ONE** 4:09 (F.W. Douglas, R. Bu
5. **CHANGE THE WORLD** 2:34 (F.

B

1. **ACROSS THE OCEAN** 4:08 (F.W. D
2. **HIGH WINDS** 2:57 (F.W. Douglas)
3. **ACAPULCO GOLD** 5:02 (F.W. Douglas)
4. **GUYANA GROOVE** 3:19 (F.W. Douglas, R. B
5. **NOWHERE TO HIDE** 4:04 (C. Yang, F.W. Doug

REALITY:

TONY SHERMAN - vocals
LESLIE VOS - vocals
FRANKY DOUGLAS - guitar
ROËL BURNET - congas
GLENN GADDUM - organ
RUDY VAN WILGEN - timbales
JULES MCDONALD - bass
WILLIAM LINDFORS JR. - drums

Recording information:
Recorded at the Decca Studio,
Paris, France, 1971
Produced by Franky Douglas

DISCOGRAPHY
1971 7" **War / High Winds** PINK ELEPHANT 22.577 France
1971 7" **Mack One / Change The World** POLYDOR Venezuela
1972 LP **Reality** BLUE ELEPHANT 855.012H Net rlands
1972 LP **Reality** POLYDOR 2310169 Brazil
1973 LP **Tony And Reality** SOUND RECORDS SR1002 Netherlands
1978 7" **War / Mack One** SCRAMBLE SRS 510.083 Netherlands



1971 7" **War / High Winds**
PINK ELEPHANT 22 577 France



1972 LP **Reality**
BLUE ELEPHANT 855.012H Netherlands



1973 LP **Tony And Reality**
SOUND RECORDS SR1002 Netherlands



1978 7" **War / Mack One**
SCRAMBLE SRS 510 083 Netherlands

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Printed in The Netherlands


mca
MAPS 5613
STEREO
MUSIC FOR SENSATIONS

DESIGNER GIACOMO MANDELLI

MAPS 5613
STEREO

MUSIC FOR SENSATIONS

Side 1

1. FOR CYNTHIA 3'50"
2. OKINAWA 4'15"
3. PERPETUAL RHYTHM 3'25"
4. SPACE 2'50"
5. IMPRESSION 2'50"

Side 2

1. AUTUMN BALLAD 3'20"
2. OBSESSION 3'57"
3. ECLIPSE 2'55"
4. METAMORPHOSIS 3'25"
5. FLOWERS MARCH 4'00"

Musiche di GIANNI FALLABRINO

Orchestra diretta dall'Autore

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MAXI-SINGLE

45 rpm/stereo

wea

966 987-0 D

WE 221

WOMACK & WOMACK



℗ 0192

Love Wars

- Special extended mix
- Instrumental Version

Manufactured in Germany by Record Service GmbH, Alsdorf. Labrige ... Record Service GmbH, Alsdorf. © A Warner Communications Company

122
SINGLE
45 rpm/stereo

124 D

WOMACK & WOMACK

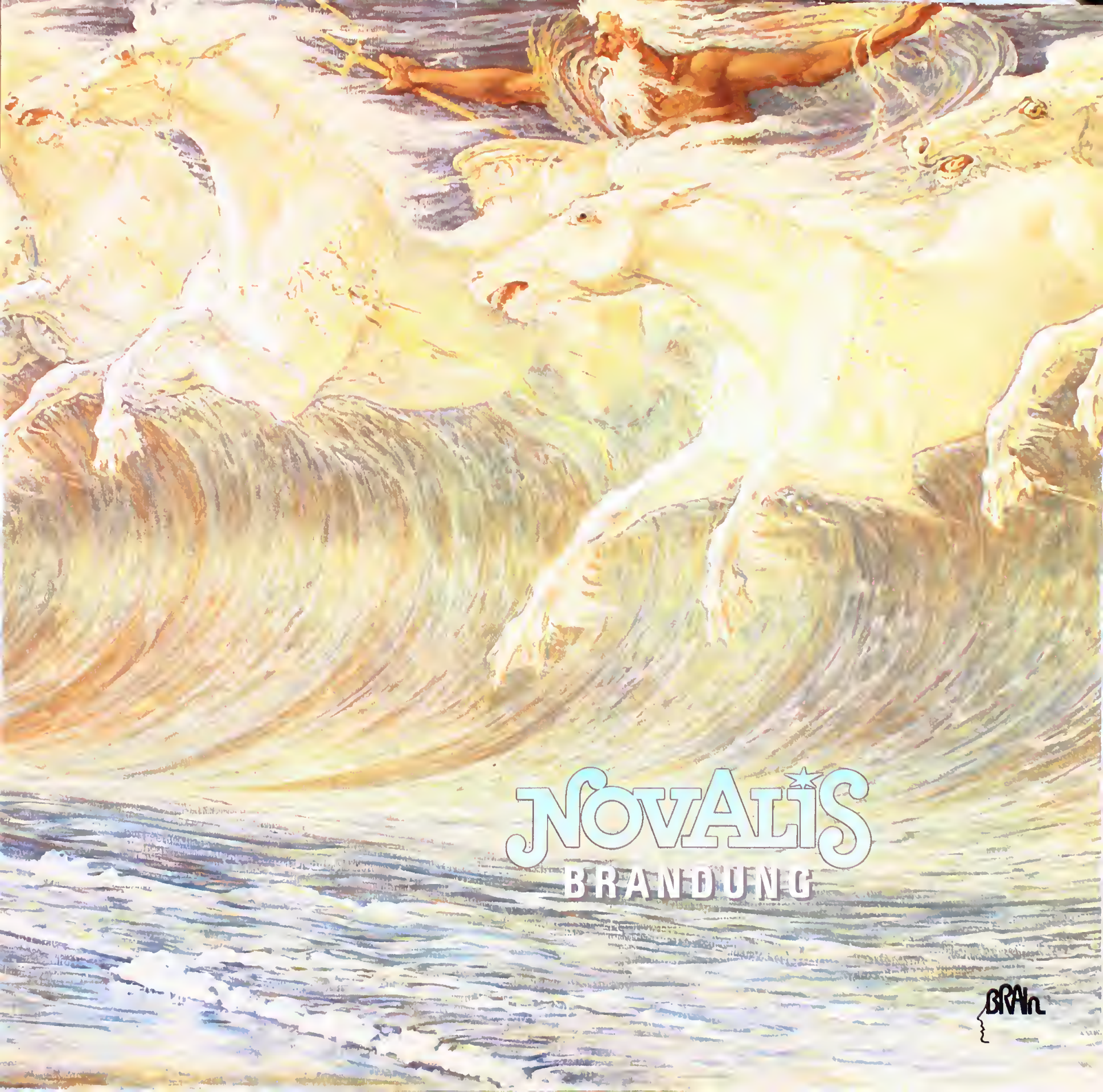


LC 0192

Love Wars

- Special extended mix
- Instrumental Version

HMV


NOVALIS
BRANDUNG
BRAIN

0060.094
(0559)
0660,094



SEITE 1

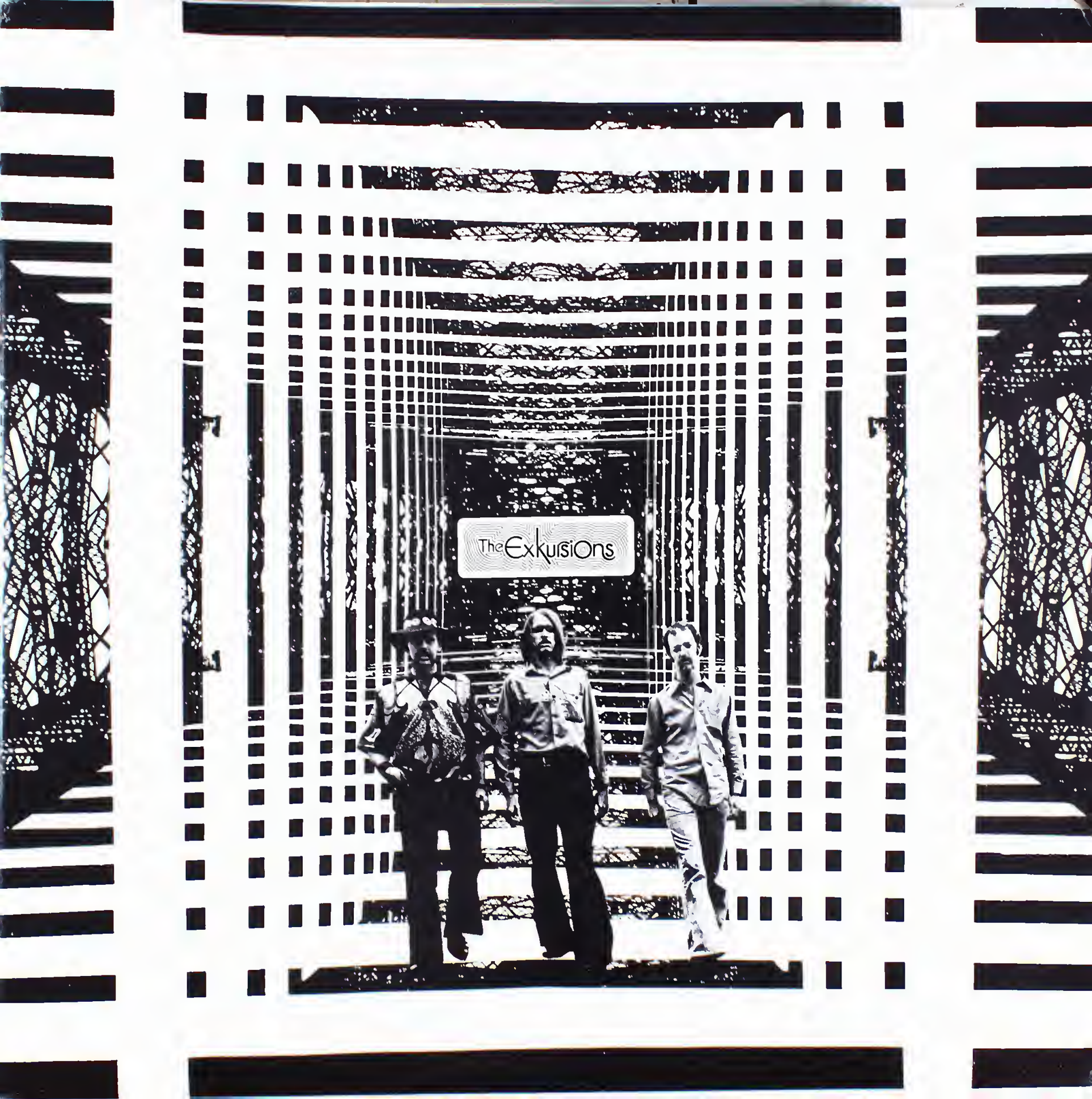
1. **IRGENDWO, IRGENDWANN** 4:35
(D. Joh/D. Joh)
2. **WENN NICHT MEHR ZAHLEN UND FIGUREN** 3:[illegible]
(F. Möhlböck/Novalis-Textbearbeitung von F. Möhlböck)
3. **ASTRALIS** 6:50
(F. Möhlböck/Novalis-Textbearbeitung von F. Möhlböck)

SEITE 2

1. **SONNENWENDE**
2. **Erzeugung** 3:42
(L. Reichl)
3. **Feuer bricht in die Zeit** 3:[illegible]
(D. Bahn/F. Möhlböck)
4. **Sonnenfinsternis** 3:30
(L. Reichl/F. Möhlböck)
5. **Umwandlung** 5:48
(L. Reichl/F. Möhlböck)

Produziert von Achim Reichel für Gorilla Musik
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Walter Crane 1892


The Exkursions

About the Exkursions

The Exkursions were formed in Chicago in 1968. Mike and Fyl were in the original group and were later joined by Leon in 1969. The "group sound" was spawned out of Chicago's own particular blend of jazz, blues and rock.

It has since matured, along with the group's experience of life. The most critical factor in their music today is a relationship to Jesus, the Messiah. Their commitment to Him has brought a new sound, a new hope, and a new way.

They have toured extensively throughout the colleges and universities of the Eastern U.S.A. In 1970 and 1971 the Exkursions were the featured attraction at Fort Lauderdale during Easter week.



Mike Johnson
Chicago
10-11-45



Fyl Jonnzen
Chicago
7-27-44



Leon Wilson
Frog Holler, N.C.
10-3-48

Side One.

1. Picture Woman (5:25) Johnson
2. Dry Ground (3:49) Jonnzen/Johnson
3. Baby You Lied (6:03) Johnson
4. What Happened To Me (2:37) Jonnzen/Johnson

Side Two.

1. Third Eye (4:50) Jonnzen/Johnson
2. You & Me (4:55) Johnson
3. It's Been Set Down (4:47) Johnson
4. Would You Believe (4:17) Johnson

Credits: Cover design and photos — Bill Metzger
Stereo engineering — Fyl Jonnzen
Art — Dan Downs / Greg Waslo


mother universe
wallenstein

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THE CLASSIC GERMAN ROCK SCENE

Amon Düül 2

UAS 29 770/71 XB

SIDE 1

KANAAN	3.56
DEM GUTEN, SCHÖNEN, WAHREN	6.00
LUZIFERS GHILOM	8.02
HENRIETTE KRÖTEN-SCHWANZ	1.59

DIETER SERFAS: DRUMS/ELECTRIC CYMBALS
PETER LEOPOLD: DRUMS
SHRAT: BONGOS/VOCALS/VIOLINE
RENATE KAUP: VOCALS/TAMBOURIN
JOHN WEINZIERL: GUITAR/12-STRING-BASS
CHRIS KARRER: VIOLINE/GUITAR/12-STRING-GUITAR/SOPRAN-SAX/VOCALS
FALK ROGNER: ORGAN
DAVE ANDERSON: BASS
GUESTS:
HOLGER TRÜLZSCH: TURKISH DRUMS
CHRISTIAN BOCHARD: VIBRAPHON

SIDE 2

SOAP SHOP ROCK	
A/BURNING SISTER	3.41
B/HALLUZINATION GUILLOTINE	3.05
C/GULP A SONATA	0.45
D/FLESH-COLOURED ANTI-AIRCRAFT ALARM	5.53
SHE CAME THROUGH THE CHIMNEY	3.56

PETER LEOPOLD: DRUMS
SHRAT: BONGOS/VOCALS
RENATE: VOCALS/TAMBOURIN
JOHN WEINZIERL: GUITAR/12-STRING-GUITAR/VOCALS
CHRIS KARRER: VIOLIN/GUITAR/VOCALS/12-STRING-GUITAR
FALK ROGNER: ORGAN
DAVE ANDERSON: BASS

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SIDE 3

RESTLESS SKYLIGHT-TRANSISTOR CHILD	19.33
LANDING IN A DITCH	
DEHYPNOTIZED TOOTHPASTE	
A SHORT STOP AT THE TRANSSYLVANIAN BRAIN-SURGERY* **	
RACE FROM HERE TO YOUR EARS	
A/LITTLE TORNADOES**	
B/ OVERHEATED TIARA	
C/THE FLYWEIGHTED FIVE	
RIDING ON A CLOUD*/****	
PARALIZED PARADISE*	
H. G. WELL'S TAKE-OFF***	

JOHN WEINZIERL: GUITARS/*VOCALS
CHRIS KARRER: ACC. GUITAR/E. GUITAR/VIOLIN/**VOCALS
LOTHAR MEID: BASS/DOUBLE BASS/***VOCAL
PETER LEOPOLD: DRUMS/PERCUSSIONS
K. H. HAUSMANN: ELECTRONICS/SOUND ENGINEER
GUESTS:
JIMY JACKSON: ORGAN/CHOIR-ORGAN/PIANO
AL GROMER: SITAR
HENRIETTE KRÖTENSCHWANZ: VOCALS****
ROLF ZACHER: VOCALS*****

SIDE 4

C.I.D. IN URUK	5.30
J. WEINZIERL	
ALL THE YEARS ROUND	7.20
J. WEINZIERL/R. KNAUP/F. ROGNER	
BALLAD OF THE SHIMMERING SAND	6.33
C. KARRER/F. ROGNER	

JOHN WEINZIERL: E-GUITAR/ACC. 12-STRING/VOCAL
CHRIS KARRER: E-GUITAR/ACC. GUITAR/VIOLIN/SOPR.-SAX/VOCAL
LOTHAR MEID: BASS/VOCAL
HENRIETTE KRÖTENSCHWANZ: VOCAL
DANNY FICHELSCHER: DRUMS/CONGAS
PETER LEOPOLD: DRUMS/TAMBOURIN
KARL H. HAUSMANN: KEYBOARDS/ELECTRONICS/ORGANS

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ART DIRECTION & DESIGN BY ULRICH EICHBERGER
COVERPHOTO BY MEINRATH GÜNTHER/MUNICH

blackdance klaus schulze brain 1051



brain 1051 STEREO



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ROXY MUSIC



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Cassette 3100 350
Cartridge 3801

polydor

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MIDNIGHT RENDEZVOUS

Tasha Thomas



ATLANTIC
K 50572
(SD-19223)

Until recently when her commanding voice began drawing disco crowds to dance floors from coast to coast few people outside of the music business had heard of Tasha Thomas but if the name is new to you the voice very likely is not You may have heard her as Auntie Em during the first year and a half of the Broadway production of "The Wiz" or on the original cast album (on Atlantic), her voice might have persuaded you to buy a Pepsi Campbell's Soup or some other product advertised on TV and chances are that somewhere in your record collection Tasha is backing up Kiss Cat Stevens Diana Ross B B King Dizzy Gillespie Carly Simon Stevie Wonder or any number of popular performers whose records she has enhanced since arriving in New York in 1970 In short Tasha Thomas has stepped into the spotlight from an impressive background of hard work and quietly kept accomplishments

Born in Jeutyn Alaska the youngest daughter of an Atomic Energy Commission chemist father and a Pentecostal Minister mother Tasha entered the world of music as an organist and singer in her mother's church She was only 16 when she left home to pursue a singing career in New York She worked as a professional gospel singer and performed in jazz clubs on New York's uptown soul circuit She got her first crack at singing pop material when some of her choir were asked to sing background on a record date Her career blossomed and soon she was performing on the Merv Griffin show and singing background for many top flight pop and R&B stars

Tasha's big opportunity as a singer performer came in 1976 when she auditioned for the original Broadway production of The Wiz As Auntie Em she attracted a broad following and received rave reviews

It's a seasoned well-rounded Tasha Thomas who hereby makes her debut album a performer in total command of her considerable voice Disco music has brought Tasha into the limelight her love for soul so sing *listening* music will keep her there long after disco has given way to the next craze — just listen to her rendition of Dinah Washington's *Drinking Again* and you'll hear why it is safe to predict that Tasha Thomas will be heard from and appreciated for years to come Thank you Tasha for asking me to participate in your long-awaited arriva

Tom Albertson
Contributing editor
Stereo Review

SIDE ONE

MIDNIGHT RENDEZVOUS
[illegible]

STREET FEVER
[illegible]

SHOOT ME (WITH YOUR LOVE)
[illegible]

SIDE TWO

HOT BUTTERED BOOGIE
[illegible]

YOU PUT THE MUSIC IN ME
[illegible]

WAKE UP MORNING GLORY
[illegible]

YOU'RE THE ONE I LOVE (FROM DAY TO DAY)
[illegible]

Horns & strings arranged by [illegible]

DRINKING AGAIN
[illegible] Mercer & [illegible] Mauber
Arranged by Richard Tee

[illegible]
Drums: [illegible] Collins Pete Gagliardi Steve Gadd Richard Tee
Percussion: [illegible]
Bass guitar: [illegible] Bassini Susan Evans Chris Parker Richard Tee
Electric piano: Louis Bellodgia Frank Owens
Clavinet & Mini Moog: Louis Bellodgia
Lead guitar: Hiram Bullock Cornell Dupree Bernard Gil Perry Steve Young
Acoustic guitar: Gene Bertoncini
Electric bass: Bob Babbitt Wilbur Bascomb James R. Glaser Charles Interlante
Trumpets: Jon Faddis Don Hahn
Trombones: Tom Malone Joe Schaefer
Saxophones: Eddie Daniels Howard Johnson Joel Kaye Dale Kleps George Marge Roger Rosenbaum David Sanborn
Strings: Seymour Barab Harold Colletta Harry Cykman Max Ellen Barry Finclair Paul Gershman Diana Halprin Ted Israel Jesse Levy Charles McCracken Marvin Morgenstern David Nadien Matthew Raimondi Gerald Tarack Emanuel Vardi

Special appearances
Eddie Daniels — Saxophone solo on *Drinking Again*
Jon Faddis — Trumpet solo on *Drinking Again*
Dale Kleps — Saxophone solos on *Shoot Me (With Your Love)* & *Street Fever*
David Sanborn — Saxophone solos on *You're The One I Love* & *You Put The Music In Me*

Background vocals
Arranged and sung by Tasha Thomas with additional voices provided by Robert Douglas Stephen Daniels & Elisha Hightower on *Hot Buttered Boogie*

Rhythm tracks on *You Put The Music In Me Wake Up Morning Glory You're The One I Love (From Day To Day)* arranged by Frank Owens

Recorded at Minot Sound White Plains N.Y. & Soundmixers New York N.Y.
Engineers Ron Carran Neal Ceppos Eddie Trabanco Bil Wittman
Asst. Engineers James Nichols Vernon Carlson
Mixed at Soundmixers New York N.Y.
Mix Engineered by Neal Ceppos — Ron Carran on *Shoot Me (With Your Love)*
Mastered at Atlantic Studios New York N.Y.
Mastering Engineer Dennis King

APHEX Aural Exciter used on *Midnight Rendezvous*
Photography Jim Houghton
Art director Bob Defrin

PRODUCED BY JAMES R. GLASER & PETER RUGILE
"A GLASER/RUGILE PRODUCTION"

Direction Vince Mauro of the Dee Anthony Organization



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Country of manufacture of record as stated on record label
Printed and made in England by Garrod and Lofthouse Ltd.

€ 10,-

Pete Shelley



XL·1

ALBUM INCLUDES A COMPUTER PROGRAMME FOR THE Z X SPECTRUM



205 629-320
405 629-352

XL1 Nr.1
L2

1. TELEPHONE OPERATOR
2. IF YOU ASK ME (I WON'T SAY NO)
3. WHAT WAS HEAVEN?
4. YOU KNOW BETTER THAN I KNOW
5. TWILIGHT

1. (MILLIONS OF PEOPLE) NO ONE LIKE YOU
2. MANY A TIME
3. I JUST WANNA TOUCH
4. YOU AND I
5. XL1
6. Z X SPECTRUM CODE

PETE SHELLEY
BARRY ADAMSON
JIM RUSSELL
MARTIN RUSHENT

COMPUTER VISUALS BY JOEY
PHOTOGRAPHY BY MIKE PRIOR
COVER BY BRUNO TILLEY

PRODUCED BY MARTIN RUSHENT & PETE SHELLEY
AT GENETIC SOUND 1983

COMPUTER PROGRAMME INSTRUCTIONS

L.P.

The Computer Programme on Side 2 suits the Z X Spectrum Home Computer.

Transfer the programme to your computer cassette player or cassette.
Start programme in sync with the first track of the L.P.

CASSETTE

As regards the Music Cassette, load the computer with the programme – sync start with first track on the music cassette.

NOTES

1. For Z X Spectrum type load " " code.

2. On the music cassette, computer track is positioned at the end of Side 2 (Dub Mix album).

The cassette equivalent contains not only the album XL1 but one complete side of Pete Shelley dub mix tracks, including:

Homosapien, I Don't Know What It is, Witness The Change, Telephone Operator, Many A Time, If You Ask Me (I Won't Say No), No One Like You.

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ISLAND GENETIC RECORDS 8094


MUSIKMELDUNG
bitte an
SONOTON
Schleibinger Straße 10 · 8000 München 80
Opitzstraße 22 · 2000 Hamburg 60



SIDE A

1. **FIVE O TWO** (2'24)
(Wolf Nanssen)
2. **AMBLING** (3'02)
(Walt Rockman)
3. **BLACK COFFEE** (3'07)
(Wolf Nanssen)
4. **HEADLIGHTS** (2'39)
(Jim Harbourg)
5. **RED POTATOES**
(Wolf Nanssen)
6. **LEAVES** (2'36)
(Norman Candler)

SIDE B

1. **GUITAR TALES** (2'32)
(John Epping)
2. **IRISH SMILE** (2'14)
(Wolf Nanssen)
3. **BALLADAGIO** (2'39)
(Norman Candler)
4. **SUGAR FOR YOU** (2'44)
(Wolf Nanssen)
5. **TWO BLUE WINDOWS** (2'48)
(Mac Prindy)
6. **LORDIE, LORDIE** (4'17)
(Wolf Nanssen)

Guitar Tales

WOLF

INTERSOUND ISST 140

LC 4421

℗ INTERSOUND

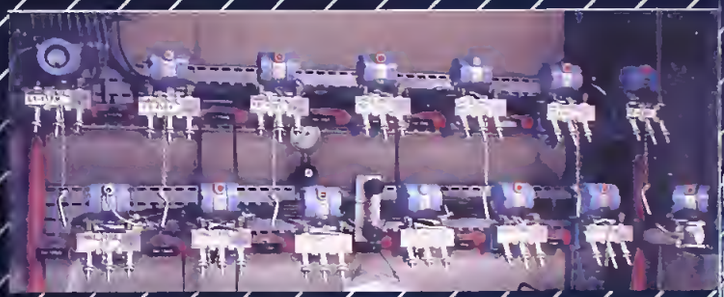
Arrangements and solo guitar: Wolf Nanssen
Sound Engineer: Gerhart Frei
Assistant: Roland Kusche

...ginal Publisher:
...on Dezime (GEMA)
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SIDE ONE

1) Future Perspective - Keith Mansfield (kpm-music) 3'32"
2) Highland Cathedral - Cabaret Futura (M. Roever/J. Korb) 3'34"
3) Happy moments - Future World Orchestra (R. Pot/G. Heupink) 3'57"
4) Robin's Theme (Rolls Combination) - Cathy Castellane (Gilles Tinayre) 4'01"
5) Roulette - Future World Orchestra (R. Pot/G. Heupink) 4'25"
6) Skydancer - Jan Akkerman (J. Akkerman) 5'05"

SIDE TWO

1) Future Horizons - Keith Mansfield (kpm-music) 3'48"
2) Rubicon - Ton Scherpenzeel (T. Scherpenzeel) 3'30"
3) Elegy - Ton Scherpenzeel (T. Scherpenzeel) 4'02"
4) Aurora - Nova (Nova) 3'40"
5) Theme from E.T. - Future World Orchestra (J. Williams) 3'40"
6) I'm on my way - Cathedral (John Kerr) 3'32"
7) Crackers - Jan Akkerman (J. Akkerman) 4'18"

COLOPHON

Produced by
MUSIC & PROMOTION, Hilversum

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EMI-Publishing (A1, B1)
CNR (A2, B2, B3, B4)
Dureco (A2, AS, B5)
Polydor (A4)
WEA (A6, B7)
Holland Music (B6)

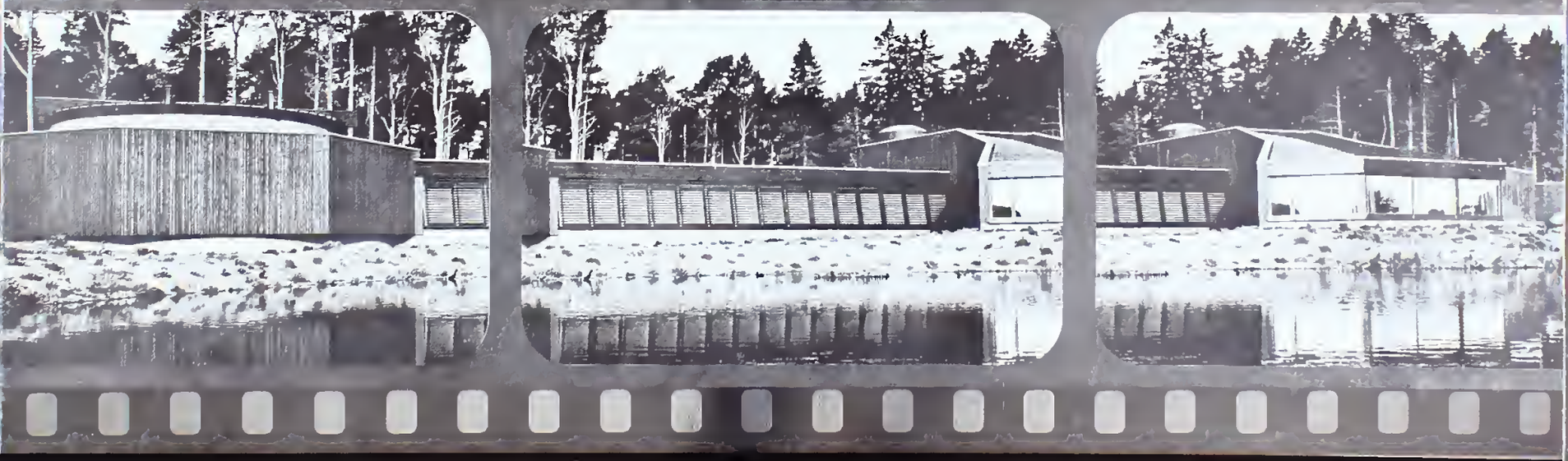
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HIGHLANDS IN CAMERA

MUSIC FROM LANDMARK'S MULTI SCREEN SHOW



COMPOSED BY HARRY WILD CONDUCTED BY FRITZ SPIEGL

HIGHLANDS IN CAMERA

MUSIC FROM LANDMARK'S MULTI SCREEN SHOW

The musical score of "Highlands in Camera", produced in collaboration by Harry Wild and Fritz Spiegl, was commissioned by Landmark as a sound track to a multi-screen show examining the impact of man on the Highlands. No spoken commentary is used. The music has the dual function of heightening the emotional enjoyment of the photography and of helping to lead the ear towards what the changing sequence of pictures is trying to say. Much of it is a conscious pastiche of the music associated with the periods depicted, or else conveys the atmosphere suggested by the earliest times, before man was able to formulate his musical thoughts.

In the opening bars – the Ice Age – the wind blows over the Arctic wastes; the xylophone declares a timeless drift as the land is chiselled and moulded into shape. The ice melts and the rounded rocks lie bare. Simple plant life springs from the rock fissures. These are introduced by the oboe with a simple theme picked up by woodwind and strings and developed into a delicate pastoral passage. Trombones herald the tall trees and so too the coming of animal life – the running of the deer, the delicate movements of the shrew, the furtive seeking of the wolf are heard as little agitated triplets in the flutes while the horns and trumpets continue proudly to celebrate life.

The coming of man – at first an unknown quantity – as mysterious as his foot steps, like Man Friday's, in the sand, has suggested the primeval world of "Le Sacre" with its vertical chunks of sound beaten out in the strings and percussion below assertive brass. Now Man is no longer the hunter, the nomad wanderer. A crash of the tam-tam marks the change. He is the builder of stone circles and brochs. The wind blows through the Callanish Stones, magic ritual is enacted, the fire burns and then dies out to become the ashes of a long forgotten past. This is followed by a meditative passage of great beauty for strings. Christianity brings peace and dignity. This is Man the thinker, the craftsman, the maker of beautiful things. The tolling of bells ends this sequence with the slow guttering of candles. The Dark Ages are here. The music changes abruptly. Man is now the fortifier – the guardian of castles – the possessor and also the dispossessed. Drums, horns and trumpets are used in this section with strength and violence. Soon the music returns to a more lyrical character as Man the cattle farmer appears. The quiet eyed shaggy beasts he drives south to market are represented by an andante passage for Cor Anglais which takes up the melody and develops it for a moment of respite. But not for long. Drums, trumpet, horns and woodwind break through again as border reiver ambushes Highland drover on his way south. On the hillside one man is left dead in a vast empty landscape and a mournful passage on the Cor Anglais again brings this sequence to a close.

We see little of the '45 but soldiers now march along the new military roads. Scotland is "occupied". The Union Jack is proudly hoisted on castle top to the call of a single trumpet. This is followed by a witty pastiche of a military march. Red-coats fill the screens. They appear absurdly dwarfed by the landscape. The march quickly develops, taking on the character of a gay little military two-step, leading us, perhaps, into the toy soldiers of the Queen with their waxed moustachios and well washed faces, for now we are carried into the Scotland of Victoria and Balmoral with sepia tinted stills of Highland life from the cameras of the wealthy visitors from the south – shots of sheep shearing – fishing – logging, the "peasants" going about their daily business, caught in a moment of time; Highland lassies, skirts above their knees tread their washing in wooden tubs, while Cousin Agatha entertains her house guests on the drawing room piano. They are tired after a day's stalking on the hill. A little Schubert perhaps? Another jump in time takes us to the present day – the age of the motor car and prestressed concrete.

A slow passage dealing with modern forestry and farming brings a change of mood reminiscent of "The New World" – a reflection westwards and maybe backwards to all those whose ancestors left these glens a century or so ago to forge a new life in the Colonies. Pick up a popular song, add syncopation, a guitar, a good deal more brass and change the character of the orchestra and we are neatly brought to heel for the more transient things of today, the tourist, the skier, the dinghy sailor and the transistor. Finally, the music turns back to a calmer, grander mood for a last look at the great hills that surround us.

© Landmark Carrbridge Inverness-shire



COMPOSED BY HARRY WILD CONDUCTED BY FRITZ SPIEGL

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SIDE ONE

1. **AERODYNAMIC**
   (bright, tinkling intro. to easy-going guitar melody)
   J. Saunders 3.50
2. **SKY HIGH**
   (fast, beaty, cheerful)
   J. Saunders 2.55
3. **RATTLESNAKE WHIP**
   (wild guitar solo over heavy rhythm)
   D. Hubbard 3.20
4. **BELLADONNA**
   (slow, romantic acoustic guitar)
   J. Saunders 3.00
5. **PLAY AWAY**
   (up-tempo with aggressive, repeated figure)
   D. Hubbard 2.43

SIDE ONE (contd.)

6. **TOUGH NUT**
   (mid-tempo, heavy rock)
   J. Saunders 2.07
7. **KISS**
   (atmospheric introduction to slow, heavy guitar solo)
   J. Saunders 3.15
8. **WHITE ROSE**
   (slow, rhapsodic guitar solo over warm accomp.)
   D. Hubbard 1.10
9. **PUSH ON**
   (fast, cheerful, bright)
   J. Saunders 2.18

SIDE TWO

1. **PULSEWAVE**
   (mid-tempo melody over heavy bass rhythm)
   J. Saunders 2.50
2. **LIZARD**
   (dramatic, harsh, heavy)
   J. Saunders 2.15
3. **PACEMAKER**
   (raunchy guitar solo with heavy beat)
   J. Saunders 2.20
4. **ELECTRA**
   (moody, slow, rhapsodic)
   D. Hubbard/J. Saunders 3.12
5. **MEAN 'N' NASTY**
   (aggressive, hard, mid-tempo)
   J. Saunders 2.44

SIDE TWO (contd.)

6. **ROUND UP**
   (strolling, sunny acoustic guitars with bright synth. sound)
   J. Saunders 2 40
7. **INTIMATE**
   (slow, atmospheric intro. to heavier guitar melody)
   J. Saunders 3.52
8. **DRIFTER**
   (easy-going mid-tempo acoustic guitar)
   M. Hyde 4 10
9. **WHISKY 'N' RYE**
   (funky country rock)
   J. Saunders T. Broughton
   D. Hubbard 2.06

PRODUCED BY **JOHN HYDE**

COVER DESIGN BY **NICK BANTOCK**

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DWS/LP 3479 SWEATSHIRT
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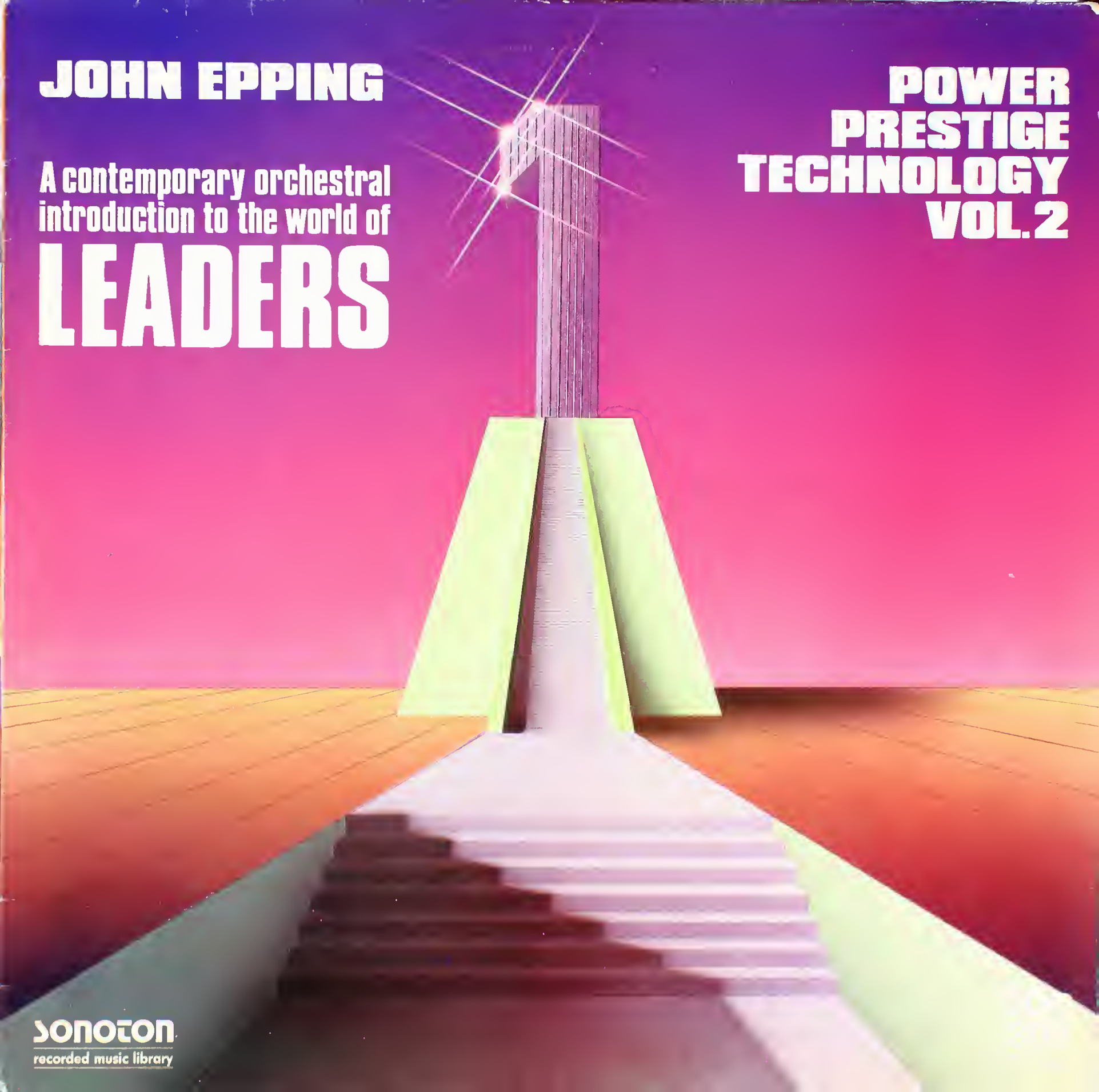
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SIDE A

Title Composer	Description	Beschreibung	Description	Descrizione
1. **BEAUTY AND PDWER 1** 3 14 0 16 (John Epping)	imaginative easy going theme in a powerful orchestral errangement; plus alternative end	eingängiges leicht fließendes Thema in einem kraftvollen Orchesterarrangement plus Alternativschluß	thème facile et agréable sur orchestre puissant; fin alternative	tema facile che fluisce leggermente in un arrangiamento vigoroso d orchestra in piu finale alternativo
2. **BEAUTY AND POWER 2** 0 29 0 29 (J Epping)	**2 0'29** jingle versions	2 0 29 Werbespot Versionen	**2** spote publicitaires de **0'29**	2 versioni da 0 29 per spot pubblicitario
3. **BEAUTY AND POWER 3** 1 30 (J Epping)	abridged alternative version	gekürzte Alternativversion	version courte	versione alternativa accorciata
4. **BEAUTY AND PDWER 4** 1 37 (J Epping)	light version, suggesting "beauty"	leichte Illustration "Schönheit"	version légère "beauté"	leggera illustrazione "bellezza"
S. **BEAUTY AND POWER S** 0 59 (J Epping)	heavy dramatic stetements	schwere, dramatische Klänge	lourd, dramatique	suoni pesanti drammatici
6. **CDNFIGURATION 1** 2 06 (J Epping)	light technological mood developing to e lush melody	leichte Technologie-Illustration Entwicklung zu breiter Melodie	illustration légère se développant et devenant un thème large	leggera illustrazione per tecnologia sviluppo verso una melodia ad ampio respiro
7. **CONFIGURATIDN 2** 0 29 0 29 (J Epping)	**2 0'29** jingle versions	2 0 29 Werbespot Versionen	**2** spots publicitaires de **0'29**	2 versioni da 0 29 per spot pubblicitari
8. **CONFIGURATION 3** 2 06 (J Epping)	lighter underscore with strings	leichtere Illustration mit Streichern	version légère avec cordes	illustrazione piu leggera con archi
9. **CDNFIGURATIDN 4** 2 06 (J Epping)	light alternative version without strings	leichte Alternativversion ohne Streicher	version sans cordes	leggera versione alternativa senza archi
10. **CDNFIGURATION S** 0 10 0 09 (J Epping)	**2** solo stetements	2 Solo-Signale	**2** effets courts	2 segnali con assolo
11. **ACTIVE RELEASE 1** 3 49 (Christoph W Narholz)	forceful, determinate underlay	kraftvolle, zielstrebige Musikunterlage	puissant, déterminant	sottofondo musicale vigoroso determinato
12. **ACTIVE RELEASE 2** 1 21 (Ch W Narholz)	lighter ebridged version	leichtere gekurzte Version	version plus courte et légère	versione piu breve e piu leggera
13. **ACTIVE RELEASE 3** 1 12 (Ch W Narholz)	contemporary drums underscore	moderne Schlagzeugillustration	rythmique moderne	illustrazione contemporanea con battena

SIDE B

1. **LEADERS 1** 3 11 0 10 (Ch W Narholz)	intro slowly building to climax; positive contemporary fenfera thema over uptempo rhythm; plus alternative end	Einleitung baut sich langsam auf zu gewaltigem Hohepunkt positives, modernes Fanfarenthema uber aktivem Rhythmus plus Alternativschluß	après introduction, développement jusqu'au sommet puissant; fanfares sur rythme moderne, fin alternative	introduzione che si trasforma lentamente in un apice imponente tema contemporaneo ed affermativo con fanfare su ritmo movimentato in piu finale alternativo
2. **LEADERS 2** 0 2 7 (Ch W Narholz)	"voice over" – intro to climax	musikalische Sprachunterlage zu Hohepunkt	accompagnement pour voix	sottofondo musicale con voci verso apice
3. **LEADERS 3** 0 29 0 29 (Ch W Narholz)	**2 0'29** jingle versions	2 0 29 Werbespot-Versionen	**2** spots publicitaires de **0'29**	2 versioni da 0 29 per spot pubblicitari
4 **LEADERS 4** 1 38 (Ch W Narholz)	propulsive rhythm with fragmentery tune	propulsiver Rhythmus mit Melodiefragmenten	rythme battant thème fragmenté	ritmo propulsivo con frammenti melodici
S. **LEADERS 5** 1 3' (Ch W Narholz)	dramatic intro to light underscore	dramatische Einleitung dann leichte Unterlage	introduction dramatique, puis eccompagnemant léger	introduzione drammatica poi sottofondo leggero
6. **LEADERS 6** 0 13 (Ch W Narholz)	dramatic statement	dramatisches Statement	dramatique	affermazione drammatica
7. **RDBOTOID 1** 2 39 0 06 (J Epping)	uplifting intro to mechanical rhythm with androidal tune; plus alternative end	aufwärtsstrebende Einleitung zu mechanischem Rhythmus mit androidenartiger Melodie plus Alternativschluß	eprés introduction, rythme mécanique thème "androide", fin alternative	introduzione crescente verso un ritmo meccanico con melodia di tipo androide in piu finale alternativo
8. **RDBDTOID 2** 0 29 0 29 (J Epping)	**2 0'29** jingle versions	2 0 29 Werbespot Versionen	**2** spots publicitaires de **0'29**	2 versioni da 0 29 per spot pubblicitario
9 **ROBOTDID 3** 2 35 (J Epping)	light elternative version without effecte	leichte Alternativversion ohne Effekte	version plus légère sans effets	leggera versione alternativa senza effetti
10. **RDBOTDID 4** 1 33 (J Epping)	light underscore	leichte Unterlage	accompagnement léger	leggero sottofondo
11. **MECHASONIC ENTERPRISE 1** 1 30 (Karlheinz Krupp)	heavy machine rhythm	stampfender Maschinenrhythmus	rythme lourd	ritmo battente di macchine
12. **MECHASDNIC ENTERPRISE 2** 1 24 (K Krupp)	repetitive elternative version	repetitive Alternativversion	autre version	versione ripetitiva quale alternativa
13. **MECHASDNIC ENTERPRISE 3** 0 40 (K Krupp)	bess drum pulse	pulsierende Baßtrommel	percussions	controtamburo palpitante
14. **MECHASONIC ENTERPRISE 4** 0 55 (K Krupp)	as above, plus effect	dto plus Effekt	idem plus effets	idem in piu effetti

℗ SONOTON recorded music library

Schleibinger Straße 10 D-8000 Munchen 80

Original Publisher SONOTON (GEMA) Computer Programmes Laszlo Bencker Sound Engineer Gerhart Frei Cover Design Manuel Neuhaus Arranged & Produced by John Epping Recorded at TRIXI Tonstudio · DMM ® Registered Trademark by TELDEC

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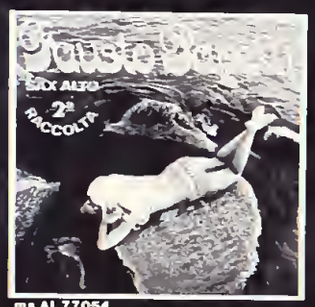
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LONG PLAYINGS

SERIE I REMEMBER

I REMEMBER N° 1	MS AI 77060
I REMEMBER N° 2	MS AI 77119
I REMEMBER N° 3	MS AI 77149
I REMEMBER N° 4	MS AI 77179
I REMEMBER N° 5	MS AI 77218
I REMEMBER N° 6	MS AI 77249
I REMEMBER N° 7	MS AI 77274

MUSICASSETTE

SERIE RACCOLTE

RACCOLTA N° 1	MD A 231
RACCOLTA N° 2 e 3	MO A 232
RACCOLTA N° 4 e 5	MD A 233
RACCOLTA N° 6 e 7	MO A 234
RACCOLTA N° 8	MD A 235
RACCOLTA N° 9	MO A 236
RACCOLTA N° 10	MO A 121
RACCOLTA N° 11	MD A 144
RACCOLTA N° 12	MO A 170
RACCOLTA N° 13	MD A 180
RACCOLTA N° 14	MO A 209
RACCOLTA N° 15	MD A 218
RACCOLTA N° 16	MO A 239
RACCOLTA N° 17	MD A 250

SERIE I REMEMBER

I REMEMBER N° 1	MD A 117
I REMEMBER N° 2	MO A 190
I REMEMBER N° 3	MD A 110
I REMEMBER N° 4	MO A 120
I REMEMBER N° 5	MD A 101
I REMEMBER N° 6	MO A 132
I REMEMBER N° 7	MD A 152

STEREO 8

SERIE RACCOLTE

RACCOLTA N° 1	St 8 A 20.055
RACCOLTA N° 2 e 3	St 8 A 20.056
RACCOLTA N° 4 e 5	St 8 A 20.057
RACCOLTA N° 6 e 7	St 8 A 20.058
RACCOLTA N° 8	St 8 A 20.059
RACCOLTA N° 9	St 8 A 20.060
RACCOLTA N° 10	St 8 A 20.061
RACCOLTA N° 11	St 8 A 20.001
RACCOLTA N° 12	St 8 A 20.020
RACCOLTA N° 13	St 8 A 20.022
RACCOLTA N° 14	St 8 A 20.035
RACCOLTA N° 15	St 8 A 20.046
RACCOLTA N° 16	St 8 A 20.066
RACCOLTA N° 17	St 8 A 20.080

SERIE I REMEMBER

I REMEMBER N° 1	St 8 A 20.082
I REMEMBER N° 2	St 8 A 20.025
I REMEMBER N° 3	St 8 A 20.083
I REMEMBER N° 4	St 8 A 20.084
I REMEMBER N° 5	St 8 A 20.017
I REMEMBER N° 6	St 8 A 20.013
I REMEMBER N° 7	St 8 A 20.018

Registrazione effettuate presso gli Studi della DURIUM in Milano - Maggio 1974

Tecnici del suono: **Ugo Scerbo** e **Luigi Blaleri**

Copertine di **Umberto Lega**

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Side one	Singers	Film:
1. Introduction	by announcer of Babla's orchestra	
2. Babla welcomes you	Babla's orchestra	
3. Pag ghoen groe	Master Shekar	Namak Halal
4. Moedje doenyawale	Mr. Habib	Sharabi
5. Ham chor chali hai	Mr. Mukesh	Djijata
6. Kabhie pas phatoe	Kumari Kanchan	Basera
Side two		
1. Dos to se pyar kiya	Kanchan	Shaan
2. Awaz di ra ha hai	Kanchan	Anmol Ghadi
3. Commedian show	Commedian	
4. Babla's demonstration	on the Bongo's	Patita
5. Babla's demonstration	on Rototoms	Enter the dragon
6. Babla's demonstration	on Rototoms	Combination of tabla and roto
7. Babla's demonstration	on Rototoms	Train solo on roto
8. Baharo phool barsawo	Mr. Habib	Sasural

This LP was recorded during the live shows of Babla and his orchestra with Kumari Kanchan In Amsterdam Hotel Krasnapolsky and in The Hague. Congresshall in sept 1982

Musical equipment R C. Stage Service
Sound technic R.C sound service, The Hague
Tel. 070 - 88 69 23
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Photo's, cover-design and layout by
The Star Promotion Team
Special thanks to the guys of Rhythm Construction and the Sur. Star promotion.


DRAMATIC
FEATURES & UNDERSCORES
GREGOR F. NARHOLZ
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DMM
Mastering
ACTION – REFLECTION
INTROSPECTION – AFTERMATH
SONOTON
recorded music library
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DRAMATIC

FEATURES & UNDERSCORES

ACTION – REFLECTION – INTROSPECTION – AFTERMATH

Gregor F. Narholz

SON 293 DIGITAL

Direct Metal Mastering DMM

SIDE A Title Composer	Themes, suites and underscores for contemporary dramatic, scenic and industrial situations Description	Themen, Suiten und Klangteppiche für moderne, dramatische, landschaftliche und industrielle Illustrationen Beschreibung	Thèmes, suites et accompagnements pour scènes modernes, dramatiques et industrielles. Description	Temi, suites e sottofondi per illustrazioni contemporanee, drammatiche, paesaggistiche ed industriali Descrizione
1. **DRAMATIC FEATURE 1** 2.27 (Gregor F. Narholz)	expressive strings building to a monumental dramatic orchestral mood	expressive Streicher entwickeln sich zu monumental-dramatischer Illustration	Cordes expressives devenant dramatiques et impressionnantes.	archi ricchi d'espressione che si sviluppano in una illustrazione monumentale e drammatica
2. **DRAMATIC FEATURE 2** 2.27 (Gregor F. Narholz)	light underscore version of above featuring strings	leichte Illustrationsversion mit Streichern	Version légère avec cordes.	versione illustrativa leggera con archi
3. **DRAMATIC FEATURE 3** 2.02 (Gregor F. Narholz)	vivid scenic underscore suggesting slightly agitated water	lebhafte Illustration für Landschaft mit leicht bewegtem Wasser	Version vive suggérant une eau agitée.	illustrazione vivace per paesaggio con acqua leggermente mossa
4. **THE TRUTH 1** 2.49 (Gregor F. Narholz)	dramatic orchestral mood with powerful accents and climaxes	dramatische Orchesterillustration mit kraftigen Akzenten und Hohepunkten	Orchestration dramatique, avec différents accents forts.	illustrazione drammatica d'orchestra con accenti vigorosi ed apici
5. **THE TRUTH 2** 0.11 (Gregor F. Narholz)	fanfare	Fanfare	Fanfare.	fanfara
6. **THE TRUTH 3** 2.42 (Gregor F. Narholz)	lighter version featuring strings and piano	leichtere Version mit Streichern und Klavier im Vordergrund	Version légère avec cordes et piano.	versione piú leggera con archi e pianoforte in primo piano
7. **SCENIC AFTERMATH 1** 2.30 (Gregor F. Narholz)	introspective view of aftermath scenes polluted nature, parched earth	"nach der Katastrophe" – Stimmung, verwustete Landschaft, zerstörte Natur, verbrannte Erde	"après la catastrophe", nature polluée, terre brûlée.	atmosfera da "dopo la catastrofe" paesaggio danneggiato, natura distrutta, terra bruciata
8. **SCENIC AFTERMATH 2** 2.30 (Gregor F. Narholz)	as above, without punctuations and accents	dto., ohne Betonungen und Akzente	Idm sans ponctuations.	idem, senza puntualizzazione ed accenti
9. **SCENIC AFTERMATH 3** 1.33 (Gregor F. Narholz)	emotional solo cello	emotionelles Cello-Solo	Violoncelle triste.	assolo di violoncello ricco d'emozione
SIDE B				
1. **EXPECTATIONS 1** 3.18 (Gregor F. Narholz)	evocative dramatic theme featuring solo piano and cello; thoughtful, introspective mood	zwischenmenschlich- dramatisches Thema introvertierte Illustration, Solo-Klavier und Cello	Thème dramatique, solo de piano et violoncelle.	tema drammatico ed evocativo illustrazione introversa assolo di piano e violoncello
2. **EXPECTATIONS 2** 2.23 (Gregor F. Narholz)	emotional cello statement to slightly dramatic underlay with fragmentary tune	emotionelle Cello-Figur führt zu leicht dramatischer Illustration mit Melodiefragmenten	Violoncelle triste, légèrement dramatique avec fragments de thèmes.	figura di violoncello ricca diemozione che si sviluppain una illustrazione leggermente drammatica con frammenti melodici
3. **EXPECTATIONS 3** 1.47 (Gregor F. Narholz)	sequencer patterns	Sequencer-Figuren	Séquencer.	figure con sequenze
4. **EXPECTATIONS 4** 1.46 (Gregor F. Narholz)	static underlay	statische Klangflache	Accompagnement statique.	superficie sonora statica
5. **HEROES OF TODAY 1** 1.48 (Gregor F. Narholz)	heavy brass fanfares over dramatic pulse	dramatische Fanfaren uber pulsierender Unterlage	Fanfares dramatiques sur pulsions.	fanfare drammatiche su sottofondo palpitante
6. **HEROES OF TODAY 2** 1.48 (Gregor F. Narholz)	as above with added sequencer patterns	dto., mit zusatzlichen Sequencer-Figuren	Idem avec séquencer.	idem, con figure aggiuntive di sequenza
7. **HEROES OF TODAY 3** 1.48 (Gregor F. Narholz)	light underscore version without fanfares	leichte Illustrationsversion ohne Fanfaren	Version légère sans fanfares.	leggera versione senza fanfare per illustrazione
8. **HEROES OF TODAY 4** 1.48 (Gregor F. Narholz)	static underlay with sequencer pulse	statische Fläche mit pulsierendem Sequencer	Statique avec séquencer.	superficie statica con sequenze palpitanti
9. **HEROES OF TODAY 5** 1.46 (Gregor F. Narholz)	drone with eccentric sequencer punctuations	tiefer Ton mit exzentrischen Sequencer-Akzenten	Tenue de sons graves avec ponctuations au séquencer.	tono profondo con accenti eccentrici di sequenze
10. **HEROES OF TODAY 6** 1.46 (Gregor F. Narholz)	solo-drone	tiefer Baßton alleine	Son grave seul.	solamente tono profondo di basso
11. **HEROES OF TODAY 7** 0.29 (Gregor F. Narholz)	0'29 jingle version with fanfares	0'29 Werbespot-Version mit Fanfaren	Jingle avec fanfares.	versione da 0'29 con fanfare per spot pubblicitario
12. **HEROES OF TODAY 8** 0.29 (Gregor F. Narholz)	0'29 jingle version more powerful	0'29 Werbespot-Version noch intensiver	Jingle	versione da 0.29 ancor piu carica per spot pubblicitano

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VOLUME 1

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All titles on this album were written by Charles Smith & Jim Tollan and are published by Jammy Music Publishers Ltd.

SIDE ONE

1. **AUTOSTOP** (10", 20", 30", 40", 50", 60")
2. **BRAINSCAN** (10", 20", 30", 40", 50", 60")
3. **DANCING BOTTLES** (10", 20", 30", 40", 50', 60")
4. **GORGONZOLA** (10", 20", 30", 40", 50", 60')
5. **GADANSK** (10", 20", 30", 40", 50", 60")
6. **BLACKNOTES** (10", 20", 30", 40", 50", 60')

SIDE TWO

1. **STAIRSTEPS** (10", 20", 30", 40", 50", 60")
2. **MARTIAN MARATHON** (10", 20", 30", 40", 50", 60")
3. **MARTIAN MARATHON** — Main Title Theme (3'15")
4. **PRIVATE DICK** (10", 20", 30", 40", 50", 60")
5. **RING MY CHIMES** (10", 20", 30", 40", 50", 60")
6. **TAKTENT** — Main Title Theme (2'45")

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SIDE A

1. BICHCHOO LAD GAYA
   * ASHA BHOSLE * KISHORE KUMAR
2. ABHIMANYU CHAKRAVYUH MEIN FAS GAYA HAI TU
   *KISHORE KUMAR
3. LO MAIN BAN GAYA THANEDAR
   * KISHORE KUMAR & CHORUS

SIDE B

1. DISCO 84
   * KISHORE KUMAR & CHORUS
2. AAJ ABHI YAHIN
   * ASHA BHOSLE * KISHORE KUMAR
3. BICHCHOO LAD GAYA
   * ASHA BHOSLE * KISHORE KUMAR

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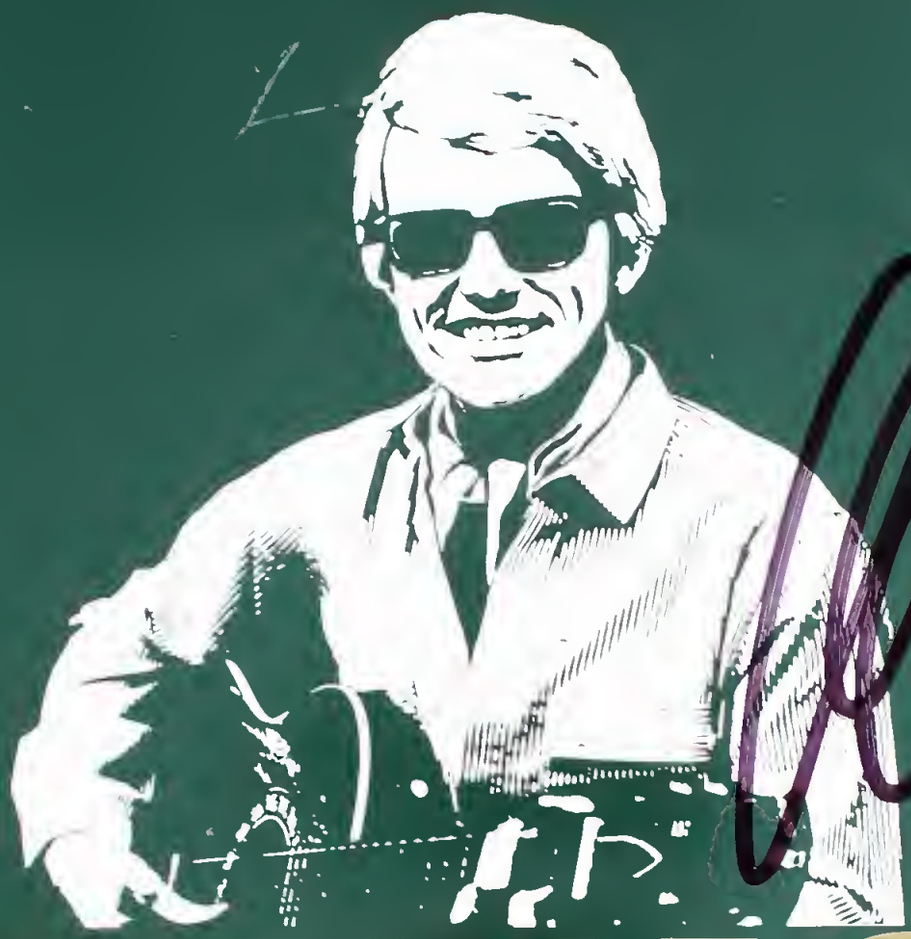


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prisma
Wochenmagazin zur Zeitung

HEINO

„Lieder die ich liebe"

Seite 1

1. **Der Schornsteinfegermeister und die schöne Bäckersfrau**
   3.15
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

2. **Blau blüht der Enzian**
   4.22
   M. + T.: Adolf von Kleebsattel/Bearb. E. Becht
   V.: Edition Montana/Radio M.,Int. Luxemburg

3. **Capri Fischer**
   3.50
   M.: Gerhard Winkler
   T.: R. M. Siegel
   Arr.: Werner Dies
   V.: Edition/Europaton/Peter Schaeffers

4. **Weiße Taube**
   2.42
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

5. **Darum gib acht auf deine Heimat**
   3.37
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

6. **La Montanara**
   3.45
   M.: T. Ortelli/L. Pigarelli — Bearb. E. Becht
   T.: (dtsch. Text) R. M. Siegel
   V.: Bosworth

7. **Freunde der Nacht**
   3.56
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

Seite 2

1. **Die schwarze Barbara**
   3.48
   M. + T.: W. Kummer/S. Mahr/
   E. Jung/G. Schatz
   V.: Apollo — Paul Lincke

2. **Casablanca... Träume, die niemals vergehn**
   3.24
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

3. **Waldwinter**
   4.19
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

4. **Der Berg der Versuchung**
   3.58
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

5. **An der Saale hellem Strande**
   2.17
   M.: Friedrich Ernst Fesca († 1826)
   T.: Franz Kugler († 1958)
   Bearb. Erich Becht/Gio Bilk
   V.: Edition Montana

6. **Laßt uns unsere alten Lieder**
   3.48
   M. + T.: Peter Orloff/Gio Bilk
   V.: Edition Montana

7. **So ein Tag, so wunderschön wie heute**
   2.37
   M.: L. Olias — Bearb.: Erich Becht
   T.: W. Rothenburg
   V.: Tempoton — Hans Sikorski

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GUALDINO SOARES



&

os imigrantes POSTE D' GENERAL

SG 001
ESTEREO

GUALDINO SOARES

& OS IMIGRANTES POSTE D'GENERAL

face A

POSTE D' GENERAL
GUALDINO SOARES

PATRIA NA MEI D' MAR
LUIS SILVA

CAMIN D' NÓS CASA
GUALDINO SOARES

TROC NA PANTALON
NEVES TCHUPUTA

face B

MI NA TRADICÃO
JULIO MONTEIRO

SABE NA S. NICLAU
GUALDINO SOARES

MIM BA MADRID
GUALDINO SOARES

PASSA NA PAU
JOSÉ ZEFIRINO SOARES

FICHA ARTISTICA

GUALDINO VOZ / CORO E RITMO
ZÉ TIMAS VIOLA SOLO / CORO
JOPIO VIOLA BAIXO
VICENTE ORGÃO / SINTHESIZER
PAPÁ PERCUSSION
VIRGILIO CORO / RECO RECO
PEDRO BATERIA E TUMBA

* *

colaboracão de chala / sax & / clarinete

Production Gualdino soares
enregistremet mixage studio 17
technison lackie et daniel
Photo vitinha e azevedo
maket Gualdino soares

merci A tou qui ont colaboré a la realisation de ce disque et en special au groupe os imigrantes

JUL 6 1984

Rick DEES' WEEKLY TOP 40



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JACK ASHFORD





Side One

HOTEL SHEET
PUBLISHERS:
Daedalian Music-BMI
Baku Music-BMI
Bon-Jose Music-BMI
Magic Disc Music-EMI
Famosonda Music-BMI

I'LL FLY TO YOUR OPEN ARMS
WRITER: Jack Ashford
PUBLISHERS
Baku Music-BMI
Daedalian Music-BMI

THIS AIN'T JUST ANOTHER DANCE SONG
PUBLISHERS:
Magic Disc Music-BMI
Famosonda Music-EMI
Bon-Jose Music-BMI
Daedalian Music-BMI
Baku Music-BMI
WRITERS:
Jack Ashford
Lorraine Chandler
Chico Laverett

HI MOM, HI AL
Guitar Solo featuring
Jimmy Allen
WRITER: Jack Ashford
ARRANGER: Willie Shorter
PUBLISHERS:
Baku Music-BMI
Daedalian Music-BMI
Magic Disc Music-BMI
Bon-Jose Music-BMI
Famosonda Music-BMI

Executive Producer: Howard White
Producers: Jack Ashford, Art Stewart
Arranger: Paul Riser
Recording Engineer: Art Stewart
Mixing Engineers: Art Stewart, Grover Helsey
Assistant Engineer: Ira Leslie

Side Two

SHAR
WRITER: Jack Ashford
PUBLISHERS:
Daedalian Music-BMI
Baku Music-BMI
Magic Disc Music-BMI
Famosonda Music-BMI

GET RIGHT ON TOP (Cause I Need Someone)
WRITER: Jack Ashford
PUBLISHERS:
Daedalian Music-BMI
Famosonda Music-BMI
Magic Disc Music-BMI

I'M SO GLAD
WRITER: Jack Ashford
PUBLISHER:
Baku Music-BMI
Daedalian Music-BMI
Magic Disc Music-BMI
Famosonda Music-BMI

FUNKY DISCO PARTY
WRITER: Jack Ashford
PUBLISHERS:
Daedalian Music-BMI
Magic Disc Music-BMI
Famosonda Music-BMI
Baku Music-BMI

MUSICIANS:
Drums: Larry Talbot, Urial Jones, Joe Luiz
Bass: Jerry Knight
Keyboard: George Roundtree, Earl Van Dyke, Jack Ashford
Guitar: Wah-Wall Watson, Robert White, Eddie Willis, Greg Moore
Vibes: Jack Ashford
Percussions: Shozda Azieni, Jack Ashford, Eddie "Bongo" Brown
Horns: Detroit Horn Section
Strings: Detroit Symphony-Concert Master, Gordon Staples

BACKGROUND VOCALS:
Sundray Tucker, Charlene Ashford., Betty Jones
Sylvia Smith, Jack Ashford, Terrie Hendrix
Lynda Lawrence, Lynda McCrary

Recorded at Marvin Gaye Studio, Hollywood, Calif.
Mixed at Marvin Gaye Studio, Wally Heider Studio, R.C.A. Studio, One Step Up Studio, Hollywood, Calif.

Photography: Nu-trend Enterprises
Album design: Howard White

This album is dedicated to my mother, Thelma Ashford, and to my brother, Albert. Without their prayers, I never could have made it... and Thank God.

A Special thanks to Howard White and Cletus Anderson for believing that we could do it.

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Artist and Label Management by Marc Jansen - marc@everland-music.com
www.everland-music.com
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EVERLAND

EVERLAND 036


HUT
BAND

Produced by the TUTT BAND. All songs are written, performed and produced by the TUTT BAND and published by Takata Music/BMI

(1) **Jackie Tutt (Capricorn)** Bass Guitar, Bass Synthesizer, Keyboards, Drum Programming, String Ensemble Vocorder, Sequencer Programming, Background Vocal

(2) **Billy Rogers (Taurus)** Keyboards Synthesizer, Drum Programming

(3) **Vincent Parker (Libra)** Drum Programming, Lead and Background Vocal

(4) **Paris Simmons (Virgo)** Lead Guitar, Lead and Background Vocal

Vocals were done by Gregg Henderson and Clonda Brittman. Piano solo on "This Time We'll Win" by Kellan Fluckiger

All songs were recorded at Wizard Electric Studio, Phoenix, Arizona
Engineer by Kellan Fluckiger
Mixed by *Dave Rideau, **Kellan Fluckiger, Tutt Band at Wizard Electric
Mastered at The Talking Machine

Art Direction and Design: Paris Simmons
Art Concept: Jackie Tutt
Cover Illustration
1988 Spoonful Records, Phoenix, AZ

SIDE A

****She' Got It Going:**
Jackie Tutt, Gregg Henderson, Billy Rogers, Paris Simmons

***Can't Let Go:**
Jackie Tutt, Billy Rogers, Clonda Brittman

***Procrastinator:**
Billy Rogers, Jackie Tutt, Vincent Parker

***This Time We'll Win:**
Jackie Tutt, Billy Rogers, Clonda Brittman

****Get It On:**
Billy Rogers, Jackie Tutt

SIDE B

***Love Is Dangerous:**
Jackie Tutt, Billy Rogers, Gregg Henderson, Paris Simmons

****Shake Me:**
Clonda Brittman, Robert Guilliaum, Jackie Tutt

****Party Blues:**
Paris Simmons, Jackie Tutt

We're Gonna Have Fun Tonight:
Jackie Tutt, Billy Rogers

***This Time We'll Win: (Instrumental)**
Billy Rogers, Jackie Tutt

SPECIAL THANKS
William Tutt, Sr.
Sabinus Megwa
Leonard Brown
Darlene Thompson
Al Engram
Vickie Cotton
Andrew Reynolds (California)
Carolyn (Cookie) Ellis (California)
Brenda James
Don & Virginia Query
Barbara Parker
Glenda & Corine Mitchell
(TCA) Our Buddy
Dave, Steve, Mike Rideau
Ron Cherry
Bob & Jennie

The Ladies at Omega Head Start

To our friends and fans in Montgomery, Alabama and Phoenix, Arizona

Special Thanks to the Parents and Seniors of Superior High School, Superior, Arizona, Class of '88

For all those names and supporters we missed — we love you too

Also to our families and friends who kept the faith, that this will become a reality
"WE LOVE YA"
and most of all to Our Heavenly Father who we know is always with us

THIS ALBUM IS DEDICATED TO OUR FRIEND THE LATE HOUSTON TURNER / PHOENIX

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Sterling Harrison



phonorecords

one size fits all

Sterling Harrison

SIDE A

1. **One Size Fits All 3:49
   (Harold Beatty)
2. **Abba-Dabba-Do... ..... 4:02
   (Harold Beatty)
   (Richard Davis)
3. **Jamaica..... ..... 3:56
   (Harold Beatty)
   (Brian Holland)
4. *Star Chaser..... ..... 3:22
   (Brian Holland)
   (Richard Davis)
5. **Take It All The Way.... ..... 4:46
   (Harold Beatty)

SIDE B

1. *You've Got That Thing.... ..... 3:53
   (Harold Beatty)
   (Brian Holland)
2. *Jump in The Middle of Love..... 3:52
   (Harold Beatty)
   (Brian Holland)
3. *I Feel The Love..... ..... 3.25
   (Brian Holland)
   (Crystal Parks)
   (Harold Beatty)
4. *She's So Sensitive..... 3:48
   (Brian Holland)
   (Harold Beatty)

All Selections published by Good Life Music Inc BMI and J P Everett Publishing Inc , ASCAP except ONE SIZE FITS ALL and ABBA-DABBA-DO which is published by J P Everett Publishing Inc

A Holland-Dozier-Holland Production

Produced by Brian Holland—Harold Beatty

*Produced by Brian Holland
**Produced by Harold Beatty
*By John Barnes - Songs 1 2, 3
***By David Blumberg - Songs 4, 5 6, 7, 8, 9

Background Singers

The Waters
Harold Beatty
Richard Davis
Marva King
Rick Littleton

Mixed by

Robert Robitaille
asst by Rick Clifford
Russ Terrance
asst by Steve Smith

Mixed at

Motown's (Hitsville) Studios, Hollywood, CA

Album Co-ordinator

Harold Beatty

Arranged By

David Blumberg
John Barnes

Engineered By

Howard Wolen
Craig Budbridge
Randy Nicklaus

Studios

Golden Sound Studios, Inc - Hollywood, CA
John Thomas Studio - Hollywood, CA
Heritage Studio - Hollywood, CA
Studio Sound Recorders - Hollywood, CA

All Synthesizers by John Barnes

Musicians

John Barnes
Berugn Linton
Doug Dana
Jean Delgrosso
David Blumberg
Andy Cleaus
Robert Beewidge
Clarence Laury
Harold Beatty
Todd Cochran
Quentin Dennard
Ronald Coleman
Richard Littlefield
Donald Griffin
Scott Edwards
Sylvester Rivers

Album Design

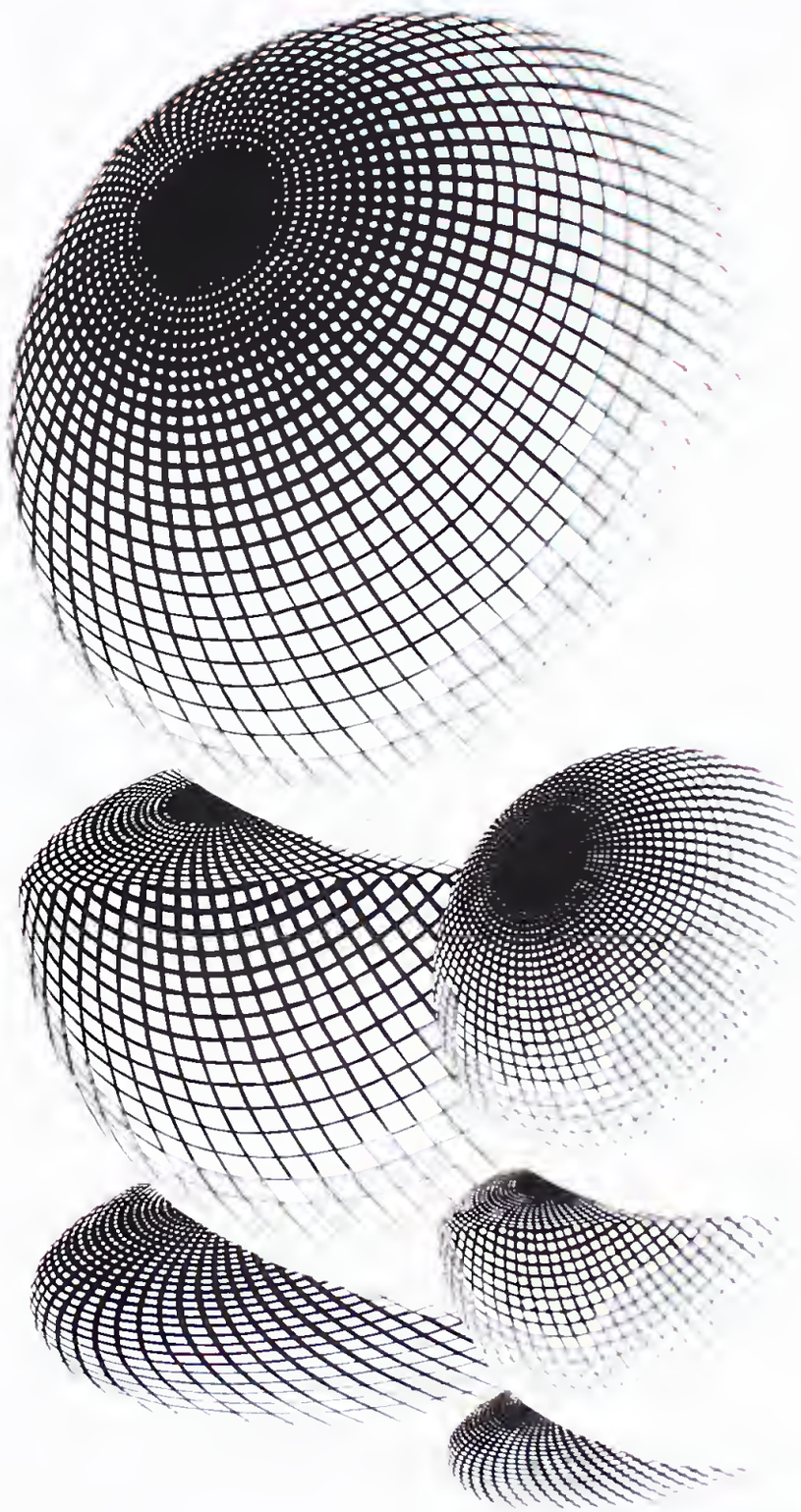
Shaw Group Productions

To all of you that may have been overlooked and you know who you are, a million thanks for helping make this a fantastic album May God bless you all.

Sterling Harrison

P.S. Above all, God bless my mother for giving of me as a gift to the world of music.

Special thanks to
Richard Davis
Andrea Caldwell
Dorothy Collins
ABL



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phonorecords

EVERLAND 033



Mel Production Band

Trying To Get Out Of Here



Trying To Get Out Of Here

SIDE 1

Intro
Patti Duke Hustle
Wiggle On Up

SIDE 2

Trying To Get Out Of Here
It's Gonna Be Alright
Lady Of My Life

All selections written and produced by Melvin Waiters

The Mel Production Band: M. Waiters, E. Rayford, A. Hodge, M. Dotson, A. McKinney Jr., S. Dickerson

MARVEL

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Made in Europe

EVERLAND 026

THE GIFT

SIDE ONE:
1. FUNKINCISE (5:25)
2. SPIRIT OF THE DANCER (4:30)
3. FEEL IT (3:56)
4. LOVE IS ALL WE NEED (3:35)

SIDE TWO:
1. I BELIEVE IN YOU (4:00)
2. BY MY SIDE (6:05)
3. ONE IN ALL (4:40)

All Songs Written By Michael Rochelle & Randolph Brownlee

GIFT OF DREAMS is:
Michael (heckle) Rochelle — Bass, Keyboards, Guitar
Randolph (jeckle) Brownlee — Keyboards
Albert (bigfoot) Trapagnier, Jr. — Drums

Lead & Background Vocals:
Melvin (Slick) Manning
Larry (Longrange) Brown
David Lee Andrews on "I Believe in You",
"By My Side", "Spirit of the Dancer"
"Funkincise",
Ed & B.J. Watkins, Background Vocals on
"By My Side".
Albert Trapagnier, Background Vocals on
"I Believe in You".

Appearing on the Album:
Keyboards.....Sonny Burk
Randolph Brownlee
Eddie Watkins
Mike Rochelle
Bass.....Mike Rochelle
Drums.....Albert Trapagnier, Jr.
Percussion.....Albert Trapagnier, Jr.
Guitar .....Robert Palmer
Sam Moore
Mitch

Keyboards:
David Lee Andrews on "I Believe in You".
Henry Butler on "I Believe in You", "Funkincise",
"By My Side", "Spirit of the Dancer".

Horns:
Trombone.....Fred Wesley
Trumpet.....Steve Smith
Sax.....Fernando
All horn arrangements by Mike Rochelle.

Audience Applause:
Neckbone, B.J. Miller, David Andrews, Randolph Brownlee,
Michael Rochelle, Albert Trapagnier, Melvin Manning,
Larry Brown



Blessed are they,
who bring the funk to L.A.
the Kansas City, Chicago,
and Louisiana way.

Produced by Gift of Dreams

Engineered & Mixed: Norman & Norman
Remixed at: Crystal Studio, Hollywood
Recorded at: Golden Sound Studio, Hollywood, Ca.
Remix Finished: Baby'O Studio, Hollywood, Ca.
All lyrics, music and musical arrangements by
Gift of Dreams for JamPower Records Inc.

Executive Producers: Thomas (father thunder) .
Berry Steven (the wizard) Berry
Art Direction & Illustrations: Keith (picasso) Nallett
Cover Concept & Coordination: Keith Nallett,
Thomas Berry

Master Cutter: Allen Zentz Studio
Video: Chili Charles of Trinidad for JamPower Prod.
Video Asst: Mike Borman, Lucille Turner Borman
Promotional Director: Rolinda (the hook) Brooks
Merchandising: Charlie (hustle) Colby

Special Thanks for Inspiration:
Henry Butler, David Lee Andrews
Michael (bonfire) Baldwin, Jerome Vaughn,
Rick Wesley Bennet, Clyde Bagby, now deceased.
He gave us musical inspiration.
From the group, Clyde (them and her).
Elbert and Lana Sims, for their computer-like minds
which makes life easier.
Sheree Tames, Kenny Brownlee, A.J. Robinson.

In closing, the Gift of Dreams would like to s
pread a positive message: Faith is the Hunter.

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Made in Europe

ALEX BROWN

In Search of Love



sundi records®



ALEX BROWN *In Search of Love*

Arranged and Conducted by Monk Higgins

SIDE ONE

"I'M NOT RESPONSIBLE"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"SOMETHING"
(George Harrison)
Harrisongs & Abkco Music (BMI)

"YOU MOVE ME"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"PLEASE DON'T LEAVE ME"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"I'LL STILL BE THERE"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

SIDE TWO

"BABY YOU'RE RIGHT"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"TURN AROUND, LOOK AT ME"
(Jerry Kapehert)
American Div. of Elvis Presley Music (BMI)

"I'M IN LOVE"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"HAVE I"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

"THE CHINA DOLL"
(Monk Higgins-Alex Brown)
Tobac Music & Special Agent Music (BMI)

Produced by Sack Productions

•

Recorded at United Artists Studios
and Sound Recorders, Hollywood

•

Engineered and Mixed by Christine Hertz

•

Album Art Concept by Gil Cabot

•

Album Design by Carl Grainger

•

Cover and Backliner Photography by
William R. Eastabrook Photography, Hollywood

Joe Sample, Piano. Wilton Feldon, Bass

•

Paul Humphrey, Drums. Al Vescova, Guitar

•

Freddy Robinson, Guitar. Allen Estees, Vibes

•

Dave Allen Duke, French Horn. Jim Horn, Flute

•

Monk Higgins and Allen Estees, Percussion

•

Specialties Unlimited, Vocal Background

•

Sidney Sharp, String Section

EVER LAND

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EVERLAND 019

BLACK RUBY



ZODIAC

BLACK RUBY

RUBY ANDREWS

SIDE ONE:

1. **(I WANT TO BE) WHATEVER IT TAKES TO PLEASE YOU**
   (R. Eaton, R. Williams & R. Harris); Ric/Wil Music,
   ASCAP Time: 6:06
2. **OVERDOSE OF LOVE**
   (R. Eaton, R. Williams & R. Braxton); Ric/Wil Music,
   ASCAP Time: 2:29
3. **THE LOVE I NEED**
   (F. Bridges, R. Knight & R. Eaton); Wil /Ric Music,
   BMI Time: 2:50
4. **DIDN'T I FOOL YOU?**
   (R. Eaton, R. Williams & R. Harris); Ric/Wil Music,
   ASCAP Time: 2:58
5. **YOU MADE A BELIEVER OUT OF ME**
   (F. Bridges, R. Eaton & R. Knight); Wil/Ric Music,
   BMI Time: 2:40

SIDE TWO:

1. **GOOD 'N PLENTY**
   (R. Eaton, R. Williams & R. Harris); Ric/Wil Music,
   ASCAP Time: 2:55
2. **YOU OLE BOO BOO YOU**
   (R. Eaton, & R. Williams); Ric/Wil Music,
   ASCAP Time: 2:50
3. **JUST LOVIN' YOU**
   (F. Bridges, R. Knight & R. Eaton); Wil /Ric Music,
   BMI Time: 2:50
4. **MY LOVE IS COMIN' DOWN**
   (R. Eaton, R. Williams & W. Huffman); Ric/Wil Music,
   ASCAP Time: 2:50
5. **HOUND DOG**
   (M. Stoller & J. Leiber); Elvis Presley-Music/Lion Music,
   BMI Time: 3:10

Zodiac Records wishes to extend warm and special thanks to Jerry Butler's new Universal Recording Studios (Memphis, Tenn.) for its epplicetion of a new and fantastic concept in sound recording.

PRODUCERS: "The Love I Need" and "You Made A Believer Out Of Me" produced by Fred Bridges, Richard Knight end Robert Eaton. All other tunes produced by Robert Eaton, end Ric Willlems.

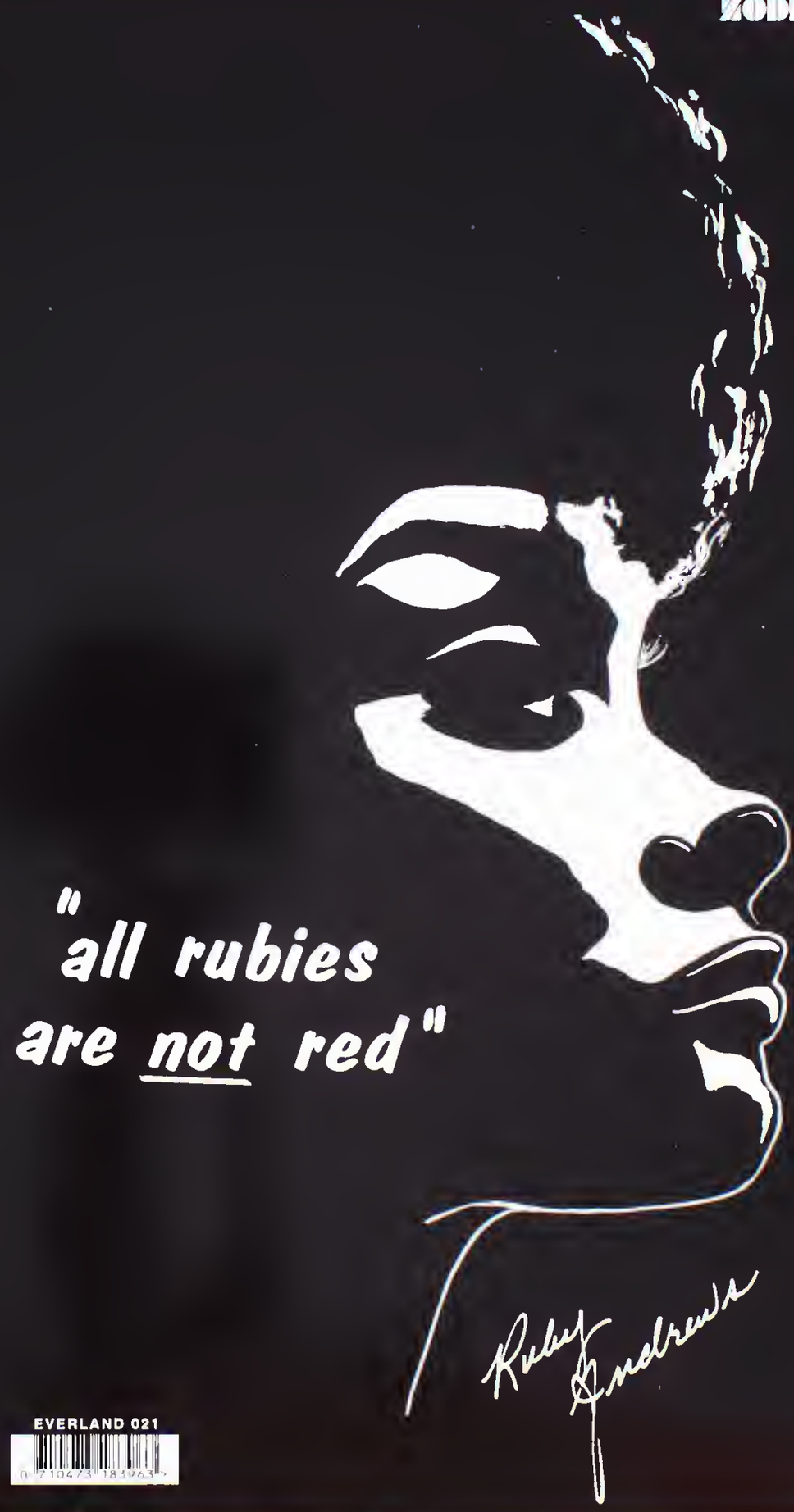
ARRANGED by: Robert Eaton, Mike Terry, Burgess Gardner

ENGINEERED by: Steve Stepanian, Stu Walder

RECORDED at: Universal Studios, 247 Chelsee Avenue, Memphis, Tennessee

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Cover Concept: Ric Williams
Album Design and Liner Art: Barbara DuBois
Photography: Tom Harris



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EVERLAND 021

Gary
Chilling Out





Gary

SIDE ONE

Looks Like Your Funk (Gary Hairston)	*3:47*
Scared At Night (Gary Hairston)	*4:52*
A Man (Gary Hairston)	*3:51*
Stay (Gary Hairston)	*4:55*

SIDE TWO

People (Gary Hairston)	*6:48*
Me, Myself, And I (Gary Hairston)	*5:23*
Leroy (Gary Hairston)	*4:17*
Woop, Tee, Doo (Gary Hairston)	*3:59*

All Songs Are Published By:
Hair-Stone Music BMI
and
Existential Music BMI

Background Vocals:
Samuels
Wilson
Sinclair

Produced By:
Hairston Enterprises
& Harry Deal

Recording Engineers:
Harry Deal & Harry Sebrum

Mixing Engineers:
Harry Deal & Gary Hairston

Photo By: James M. Graham

Arranged By: Gary Hairston, Dan Edwards, Rahiim Amiyr, Herb Stevens, Greg Conrad, Dr. Fred Tanner, Michael Williams

Jacket Design:
Gary Hairston & Harry Deal

SPECIAL THANKS TO

My God, Henry Hairston, Harry Deal, James Brown, Mr. Voo Doo, Mike Payne, Opus Seven, Steptoe, Daddy "O", Wendell Robinson, and thirty three of the best Radio Stations anywhere.

Alive RECORDS

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Made in Europe




STARVUE
UPWARD BOUND

Side One

UPWARD BOUND 4:27
Keith Blake, Victor J. Hughes, Andre Morgan

LOVE AFFAIR 7:08
Keith West, Gary Young

BODY FUSION 5:47
Judy Davis

Side Two

STARVUE 2:34
Keith West, Gary Young

PUT THE BS ASIDE 4:49
Judy Davis, Victor J. Hughes, Jonathon Collins

LOVE STRUCK 4:45
Keith Blake, Andre Morgan, Victor J. Hughes, Lester Falconer III

YOU AND ME 5:43
Judy Davis

STARVUE:
Keith Blake, Judy Davis,
Andre Morgan, Anthony Hicks
Burton Fowler, Lester Falconer III
Victor Hughes, Larry Horne

Produced By Clarence Johnson
Executive Producer: Riccardo Williams
Arranged By Maurice "Matavani" Commander
Recorded: Universal Recording Studios
Engineers: Larry Huerta / Ewart Abner III
Album Co-ordinator: Clarence Johnson
Album Concept: Keith Blake
Album Illustrated By Joseph Barclay
Mastered At Disk Werks By Ron Lewter
Personal Management: Betty Jean Acey 312-667-1628

Special Thanks:
Mrs. Foote Kirkpatrick, Charles Christian, Pat Leonard,
Lester Falconer, Murray Watson, Camile & Barry Acey,
Eddie Thomas, Mary Blake, Sound Promoters, The Dogs Of War

Very Special Thanks: THE ALMIGHTY GOD

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In cooperation with Genuine Ruby Records

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EVERLAND 029

C 062-29479

EMI ELECTROLA

HARVEST



CAN-OUT OF REACH



CAN
OUT OF REACH

Side I

Serpentine	4'03
Pauper's daughter and I	5'59
November	7'44

Composed, Arranged And Produced By CAN
Except: "Pauper's daughter and I"
Written By Rosko Gee

Side II

Seven days awake	5'12
Give me no "Roses"	5'25
Like INOBE GOD	8'07
One more day	1'49

Composed, Arranged And Produced By CAN
Except: "Give me no Roses" Written By Rosko Gee

Jaki Liebezeit: drums
Michael Karoli: guitars + violine on "Roses"
Irmin Schmidt: keyboards
Rosko Gee: bass, Vocal and words on "Roses" and "Pauper's daughter and I" (Fenderpiano on Roses)
Flangbass on "Seven days awake" + "Serpentine"
Reebop Kwaku Baah: percussion, Polymoog on "Roses", Voice, wordmelody on "LIKE INOBE GOD"

Recorded at INNER SPACE STUDIO by René Tinner
mixed at CONNY's STUDIO by Conny Planck + CAN

KEYBOARDS + Electronics:
Alpha 77, Zürich
Polymoog, DYNACHORD - Echolette Orgelkabinett
Cruma: Organizer II
Multiman S
FARFISA

CAN-Management:
Hildegard Schmidt 5 Köln 30, PO Box 350205,
W-Germany

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DL 9044

The Heroic Soul

Poems of Patriotism

811
R106

DECCA RECORDS



LANDING OF THE PILGRIM FATHERS BARBARA FRIETCHIE
OLD IRONSIDES O CAPTAIN. MY CAPTAIN . . . and others

Parnassus
A Treasury of the Spoken Word

Printed in U.S.A.

Parnassus

A Treasury of the Spoken Word

Long before poetry was set down on the printed page, it was narrated by traveling troubadours and sung by ballad singers. Poets were welcome everywhere. With the invention of the printing press, the reading of poems took the place of speaking poetry, and much of the music was lost. Recently, however, there has been a renewed appreciation of The Spoken Word, of the pleasure which the ear receives in the sheer magic of sound.

Sound is not just an embellishment of verse, but the very heart of its power. The modern mechanics of high fidelity carry out the original purpose of the ancients: to make us conscious of our hidden thoughts and deepest emotions at their highest pitch—to give us joy in the expression of poetry, the most beautiful as well as the most effective tool of saying things.

Louis Untermeyer

THE HEROIC SOUL: POEMS OF PATRIOTISM:

SELECTIONS INCLUDE

SIDE ONE

1 THE STAR SPANGLED BANNER
Arnold Moss • Francis Scott Key

2 LANDING OF THE PILGRIM FATHERS
R. E. Johnson
Patricia Breslin Brown, Boy

3 BARBARA FRIETCHIE
R. E. Johnson
John Greenleaf Whittier

4 WASHINGTON
Arnold Moss
Louis Russell Lowell

5 WHEN LILACS LAST
Arnold Moss • Walt Whitman

6 THE BUILDING OF THE SHIP
Arnold Moss • H. W. Longfellow

7 THE PEOPLE'S ANTHEM
Arnold Moss • Elliott

8 LIBERTY
Walt Whitman

9 I HEAR AMERICA SING
Arnold Moss • Walt Whitman

10 OLD IRONSIDES
Jay Jostyn
Oliver Wendell Holmes

SIDE TWO

1 BALLAD OF THE BOSTON TEA PARTY
Oliver Wendell Holmes
Jay Jostyn

2 BATTLE HYMN OF THE REPUBLIC
Julia Ward Howe
Jay Jostyn

3 O CAPTAIN, MY CAPTAIN
Arnold Moss • Walt Whitman

4 BREATHES THERE A MAN
Arnold Moss • Walter Scott

5 NATHAN HALE
Jay Jostyn • Finch

6 BALLAD OF BUNKER HILL
Jay Jostyn

7 AMERICAN INDEPENDENCE
Jay Jostyn • Hopkinson

8 VALLEY FORGE
Jay Jostyn • Read

9 SONG OF MARION'S MEN
Jay Jostyn
William Cullen Bryant

10 GOD GIVE US MEN
Jay Jostyn • Holland

SIDE ONE

THE STAR SPANGLED BANNER What today is our national anthem was originally the anxious expression of a young American lawyer, Francis Scott Key. In 1814, after a British force had taken the city of Washington and was advancing on Baltimore, Key had gone aboard the British Admiral's flagship concerning an exchange of prisoners. As soon as he was on the ship a bombardment began, and he was held there while the battle raged through the night. Waiting tensely until "the dawn's early light," Key was overjoyed to see the American flag still flying above the fortress—and thereupon wrote the stirring lines which became our first great patriotic song.

THE LANDING OF THE PILGRIM FATHERS is Felicia Hemans' poem which has been reprinted in so many textbooks that it has become part of the heritage of American youth. It is a rousing narrative of exiles who braved the unknown for an ideal and every man's right to worship his Creator in his own way.

BARBARA FRIETCHIE. In September, 1862, General Lee's army marched through Frederick, Maryland. Stonewall Jackson led the troops, and it was here that an incident occurred—or is *supposed* to have happened—which was immortalized by John Greenleaf Whittier. Whether or not she was an actual heroine, Barbara Frietchie has become a symbol of indomitable American womanhood.

WASHINGTON. The Lowells were one of the great New England families which included teachers and industrialists, a famous astronomer, a renowned college president, and at least three poets. Of these the 19th century James Russell Lowell, poet, essayist, and editor, was one of the wittiest as well as one of the most patriotic. "Washington" is characteristic of his individualistic talent.

WHEN LILACS LAST IN THE DOORYARD BLOOM'D is one of the greatest poems, and certainly the greatest elegy, ever written in the United States. The "Good Gray Poet," Walt Whitman was a clerk in the Department of the Interior when Lincoln was assassinated. In commemoration of the tragedy Whitman wrote four poems. One of them was in rhyme ("O Captain, My Captain"), and is heard on the other side of this disc. But the noblest of the four is "When Lilacs Last in the Dooryard Bloom'd," composed in a resonant and rolling free verse.

THE BUILDING OF THE SHIP is a poem by Henry Wadsworth Longfellow, which is both simple and symbolic. The actual ship is also a figurative one—"The Ship of State. Breasting the waves and facing any possible storm, the ship carries the hopes of not only this nation but of all humanity.

THE PEOPLES' ANTHEM is a title which exactly describes the character of the poem. The author, Ebenezer Elliott, born in Yorkshire, England, condenses the prayers and aspirations of a new nation in lines which ring as truly today as they did when they were written almost two centuries ago.

LIBERTY and I HEAR AMERICA SINGING are two typical poems by Walt Whitman, Poet of Democracy. Whitman glorified all humanity in his vision of brotherhood. Exploring new roads, pioneering in a native way of thinking and speaking, Whitman celebrated "life, immense in passion, pulse, and power."

OLD IRONSIDES. During the War of 1812, the warship "Constitution" fought so well that it was nicknamed "Old Ironsides." It was little more than a battered hulk when, eighteen years later, the Secretary of the Navy recommended that the vessel be broken up. When he heard this, the New England poet-essayist, Oliver Wendell Holmes, wrote a sad and angry poem about the onetime "eagle of the sea." The poem became so popular and public opinion so loud that, instead of being destroyed, "Old Ironsides" was rebuilt.

SIDE TWO

BALLAD OF THE BOSTON TEA PARTY. The serious essayist and poet, Oliver Wendell Holmes, had his lighter side, as shown in the unforgettable legend of "The Wonderful One Hoss Shay." "Ballad of the Boston Tea Party" is in this vein—gay, good-humored, and lightly ironic—a merry tale of an historic event.

BATTLE HYMN OF THE REPUBLIC is Julia Ward Howe's noble poem of the Civil War. Inspired by the sound of marching feet, the lines are lifted to a plane of heart-stirring intensity and religious fervor.

O CAPTAIN, MY CAPTAIN condenses in a brief lyric the spirit of the long elegy, "When Lilacs Last in the Dooryard Bloom'd," heard on the other side of this record. Here Walt Whitman compares the nation to a ship tossed on an angry sea, while the martyred president, Abraham Lincoln, is compared to the captain who brought the vessel safely to harbor, only to die before he reached port.

BREATHES THERE A MAN is Sir Walter Scott's ringing tribute to one's native land. A part of "The Lay of the Last Minstrel," it is a challenging glorification which carries a sense of abounding life.

NATHAN HALE by Francis Miles Finch embodies one of the great exploits of the Revolutionary War. The famous dying words to which the poem refers are, "I only regret that I have but one life to lose for my country." The hero's courageous calm is felt in the heart-beat and drum-beat of the tragic lines.

BALLAD OF BUNKER HILL is by Edward Everett Hale, author of "The Man Without a Country." The poem gives an unfamiliar view of the encounter, and paints an unusually graphic picture.

AMERICAN INDEPENDENCE. Francis Hopkinson was a musician who was also a Revolutionary patriot and one of the signers of the Declaration of Independence. This poem celebrates that document which established America as a new nation, great because it was "conceived in liberty."

VALLEY FORGE by Thomas Buchanan Read is a grim winter picture in which terror and determination are powerfully suggested. Beneath the chill of the lines the listener senses the glorious conviction of men who endured until "the hour when liberty was born."

SONG OF MARION'S MEN by William Cullen Bryant. Francis Marion, one of the most colorful personalities of the Revolution, was known as "The Swamp Fox." When South Carolina was taken over by the British, Marion led a small band of guerilla fighters and harried superior forces in a series of daring and desperate raids. His name became a thing to be both feared and glorified.

GOD GIVE US MEN by Josiah Gilbert Holland, 19th century New England novelist, poet, and editor. Here, to conclude these poems of patriotism, is a stern and uplifting faith, a ringing credo for all people.

THE READERS. *Arnold Moss* has appeared in multiple roles. He is particularly esteemed for his Shakespearian performances in which his deep and vibrant voice emphasizes the beauty of the lines. He is a prominent member of the Shakespeare repertory company at Stratford, Connecticut . . . *Raymond Edward Johnson* has used different mediums to charm countless audiences. He is well remembered for his performances over the air, and his characterization of Thomas Jefferson in "The Patriots" will never be forgotten. *Jay Jostyn* is well known for his sonorous delivery over the airwaves. He won millions of admirers as "Mr. District Attorney."

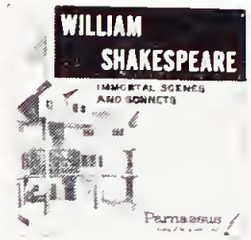
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LONG PLAY 33⅓ RPM

READERS
Arnold Moss • R. E. Johnson • Joy Jostyn

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PARNASSUS — A TREASURY OF THE SPOKEN WORD • WILLIAM SHAKESPEARE: IMMORTAL SCENES AND SONNETS • J. D. Kerrigan • E. G. Marshall • Arnold Moss • R. E. Johnson • Agnes Moorehead • Raymond Burr • Elsa Lanchester • Arnold Moss • Basil Rathbone • and others DL 9041



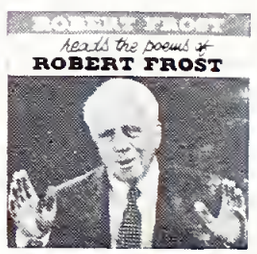
PARNASSUS — A TREASURY OF THE SPOKEN WORD • THE FUN MAKERS • AN EVENING WITH THE HUMORISTS • Arnold Moss • R. E. Johnson • Ed Begley • Alexander Scourby • Thomas Mitchell • Agnes Moorehead • General John J. Pershing • Carl Sandburg • and others DL 9042



PARNASSUS — A TREASURY OF THE SPOKEN WORD • THE HEART SPEAKS • LYRICS OF LOVE • Arnold Moss • R. E. Johnson • Ed Begley • Walter Scott • Agnes Moorehead • Raymond Burr • Elsa Lanchester • Basil Rathbone • and others DL 9043



PARNASSUS — A TREASURY OF THE SPOKEN WORD • WORDS TO LIVE BY PRAYERS AND INSPIRATIONS • Arnold Moss • R. E. Johnson • Ed Begley • Raymond Burr • Carl Sandburg • The Voices of Walter Scott • The Voices of Walter Scott • and others DL 9045



PARNASSUS — A TREASURY OF THE SPOKEN WORD • ROBERT FROST READS THE POEMS OF ROBERT FROST • Arnold Moss • Agnes Moorehead • Raymond Burr • Elsa Lanchester • Basil Rathbone • and others DL 9033



PARNASSUS — A TREASURY OF THE SPOKEN WORD • CARL SANDBURG READS THE POEMS OF CARL SANDBURG • Primer Lesson • Southern Pacific • Prayers Of Steel • and others DL 9038



PARNASSUS — A TREASURY OF THE SPOKEN WORD • THE LADY'S NOT FOR BURNING • JOHN GIELGUD • PAMELA BROWN • and others DXB 110

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A



Les disques du SIAM

K1 ABEL

45 T. MAXI

SUISA

A

FILM DE GUERRE

ST RAPHAEL 2'26

(LASER-CHON)

PARANO A LA CAMPAGNE 2'29

(LASER CHON XÉNIA)

Editions April Music

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Les disques du SIAM

K1 ABEL

45 T. MAXI

B

SUISA

FILM DE GUERRE

MATIN-MATIN 4'15

(LASER-CHON-XÉNIA-WHITE SHOE)

Arrangéur : F.D.G
Editions April Music

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BELLISSIMA

BELLISSIMA

BELLISSIMA

SONAMBIENT

SIDE 1

LPS 10570

Bertoia

NOVA

SONAMBIENT

SIDE 2

LPS 10570

Bertoia


NADIRA
SRC
STEREO
SFLP 6022
MUKA A
MATAHARI MALAM
1. JANGAN KAU CUBA–CUBA
2. MATAHARI MALAM
3. JOGET GADIS KOTA
4. DERITA DISEBALIK SENYUMAN
5. TELATAH ASMARA
PENERBIT: WAN IBRAHIM
THE QUEENS
℗ 1981
SEMUA HAK PENGELUAR DAN PEMILIK KERJA-KERJA RAKAMAN ADALAH TERPELIHARA. OLEH ITU PERSEMBAHAN DIKHALAYAK RAMAI PENYIARAN ATAU PENIRUAN TANPA KEBENARAN RAKAMAN INI ADALAH DI LARANG


SEMUA HAK PENGELUAR DAN PEMILIK KERJA-KERJA RAKAMAN ADALAH TERPELIHARA. OLEH ITU PERSEMBAHAN DIKHALAYAK RAMAI PENYIARAN ATAU PENIRUAN TANPA KEBENARAN RAKAMAN INI ADALAH DI LARANG
NADIRA
SRC
STEREO
SFLP 6022
MUKA B
MATAHARI MALAM
1. MUSTAFFA
2. LAGU KENANGAN
3. RANGKAIAN TIGA IRAMA
4. SINAR BAHAGIA
5. SENTOSA
PENERBIT: WAN IBRAHIM
THE QUEENS
℗ 1981

LONG PLAY

33 1/3 R. P. M.

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SIDE ONE

1 Sehari Dalam Cinta
2 Sabar Menanti
3 O! Teruna
4 Ku Ke Rinduan
5 Ku Sangka siang Kira nya Malam
6 Joget Hati Tertawan

LONG PLAY

33⅓ R. P. M.

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SIDE TWO

1 Siapa Nama
2 O! Kekaseh Ku
3 Ku Kehilangan Ayah
4 Ku Nyanyi Uutuk Mu
5 Janji Mu



EMGS 5518 A

EMI

STEREO

DISCOVERY

1. GEMBIRA BERDANSA
   R Parissi/D Tim (Bema Music/ Blaze Music) (ASCAP) 4'33
2. HEY HEY TAXI Copyright Control/Fauzi 3'14
3. MUSIM BUAHAN
   Johari Salleh/Pustaka Muzik EMI (M) Sdn Bhd 4'20
4. PENGHIBOR Fauzi/Pustaka Muzik EMI (M) Sdn Bhd 2'21
5. ANAK KU YANTI Yanto/Pustaka Muzik EMI (M) Sdn Bhd 3'49
6. HATIKU RIANG
   Copyright Control/D Tim 2'34

Muzik Disusunkan Oleh Discovery
Dirakamkan Oleh Henry Teh & C E Ng
Diterbitkan Oleh H Richard

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Side A EMGS 5518

Made in Malaysia



EMGS 5518 B

EMI STEREO

DISCOVERY

1. BERILAH KU SUATU TANDA Smith-Hoven Winn/ Fauzi (United Artists) 2'41
2. MALAM SEPI Fauzi/Pustaka Muzik EMI (M) Sdn Bhd 3'18
3. BERPURA PURA Fauzi/Pustaka Muzik EMI (M) Sdn Bhd 2'35
4. KENANGAN UNTUK MU Yanto/Pustaka Muzik EMI (M) Sdn Bhd 5'10
5. NEGERIKU Yanto/Pustaka Muzik EMI (M) Sdn Bhd 3'10
6. KATAK LOMPAT Copyright Control/D Tim 3'51

Muzik Disusunkan Oleh Discovery
Dirakamkan Oleh Henry Teh & C E Ng
Diterbitkan Oleh H Richard

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Side B EMGS 5518

Made in Malaysia

WALTER GIBBONS JUNGLE MUSIC

Mixed With Love: Essential & Unreleased Remixes 1976-1986



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LC 07306
Made In Germany
33 1/3 rpm
STRUT066LP

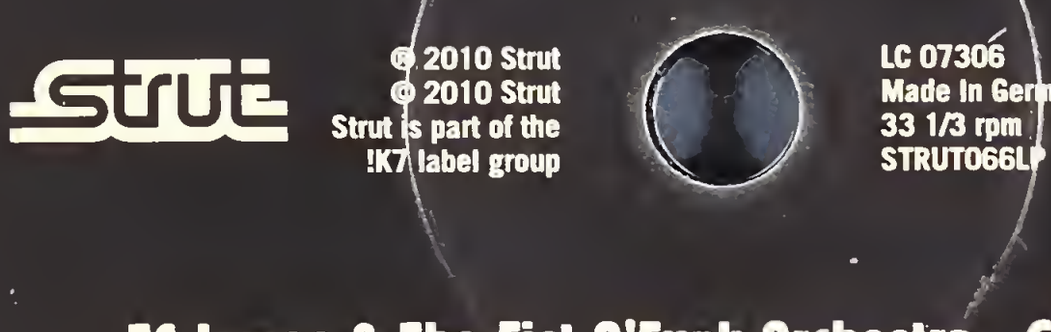
SIDE A

A1. Jakki – Sun... Sun... Sun...
(Walter Gibbons Original 12" Edit) 9.19

A2. Gladys Knight – It's A Better Than Good Time
(Walter Gibbons acetate mix) 12.21

WALTER GIBBONS JUNGLE MUSIC

Mixed With Love: Essential & Unreleased Remixes 1976-1986



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LC 07306
Made In Germany
33 1/3 rpm
STRUT066LP

SIDE B

B1. TC James & The Fist O'Funk Orchestra - Get Up On Your Feet (Keep On Dancin') (Walter Gibbons mix) 11.11

B2. Sandy Mercer - You Are My Love (12" version) 7.32

WALTER GIBBONS JUNGLE MUSIC

Mixed With Love: Essential & Unreleased Remixes 1976-1986

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LC 07306
Made In Germany
33 1/3 rpm
STRUT066LP

SIDE C

C1. Bettye Lavette - Doin' The Best That I Can
(Walter Gibbons 12" mix) 11.04

C2. Arts & Craft – I've Been Searching
(Walter Gibbons 12" mix) 9.58

WALTER GIBBONS JUNGLE MUSIC

Mixed With Love: Essential & Unreleased Remixes 1976-1986



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LC 07306
Made In Germany
33 1/3 rpm
STRUT066LP

SIDE D

D1. Dinosaur L – Go Bang (Walter Gibbons unreleased mix) 12.24

D2. Luv You Madly Orchestra – Moon Maiden (12" mix) 8.50


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CARRERE
RYAN PARIS
GEMA
Made in West Germany
815 396-1
STEREO 45
1
DOLCE VITA Part I (Vocal)
(Giombini, Mazzolini) Pianola Music 7:33
Arr. and Performed by P. Giombini
A John Bini Production
℗ 1983 Ph. Renaux Pianola Music
LC 1866

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ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN

CARRERE

RYAN PARIS

GEMA | Made in West Germany

815 396-1 | STEREO 45 | 2

DOLCE VITA Part II (Instrumental)

(Giombini, Mazzolini) Pianola Music 8:37

Arr. and Performed by P. Giombini
A John Bini Production

℗ 1983 Ph. Renaux Pianola Music

LC 1866

MAKOSSA

KOKO SI

(S. Buari)

BUARI

STEREO
MD9000-A

33⅓ RPM™
SIDE ONE

Produced by Sidiku Buari
Executive Production Coordinator: R. Francis
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ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE

ZYX 5955

zyx records

SYNTECH

LC 6350

45 RpM



GEMA

Side 1

℗ 1988

zyx rec ®

1248

BYT & E

(Edwin van de Laag / Huib Schippers)

5 : 40

B. Mikulski Publ.

Produced and Arranged by Edwin van de Laag
and Huib Schippers - Executive Producer:
Erik van Vliet

MADE IN GERMANY

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ZYX 5955

zyx records

SYNTECH

LC 6350

45 RpM



GEMA

Side 2

℗ 1988

zyx • rec®

REACTION

(Edwin van de Laag / Huib Schippers)

6 : 30

B. Mikulski Publ.

Produced and Arranged by Edwin van de Laag and Huib Schippers - Executive Producer: Erik van Vliet

MADE IN GERMANY

Best.-Nr.
5203

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zyx records

THE SPLASH BAND

LC 6350

STEREO
45 UpM

GEMA

Side 1
℗ 1984

zyx rec

DAS PHILADELPHIA EXPERIMENT

(J. Carpenter - Arr.: I. Scherzinger / R. Hennings)

5:04

Musikverlag Bernhard Mikulski

Produzent: Ralf Hennings
Tonstudio No 1, Pforzheim
Ingenieur: Elmar Noderer

Best.-Nr.
5203

zyx records

THE SPLASH BAND

LC 6350

STEREO

45 UpM

GEMA

Side 2

℗ 1984

zyx rec

DAS PHILADELPHIA EXPERIMENT

(J. Carpenter - Arr.: I. Scherzinger / R. Hennings)

5:03

Musikverlag Bernhard Mikulski

Produzent: Ralf Hennings
Tonstudio No 1, Pforzheim
Ingenieur: Elmar Noderer

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sky 070

GEMA

p. 1982

seite 1
german news musikverlag
— made in germany —

LC 4435

spät-europa

1. **spät-europa** (2:08) · 2. **frautod grafitto** (2:05)
3. **mythos und gummibärchen** (2:32) · 4. **loudres extra** (2:08)
5. **poanpo** (2:09) · 6. **nervenfalle** (2:07)
7. **größenwarnung** (2:06) · 8. **bescheidenes vergnügen** (2:29)
9. **schöne dritte welt** (1:57) · 10. **herrmannstrohm** (2:04)

(alle titel von asmus tietchens)

asmus tietchens

produktion: rokko ekbek

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GEMA

p. 1982

seite 2
german news musikverlag
— made in germany —

LC 4435

spät-europa

1. **erloschene herzen** (2:07) · 2. **endspannung** (2:04)
3. **beta blocker** (2:13) · 4. **tretboot zum schafott** (2:12)
5. **ausverkauf** (2:13) · 6. **bockwurst à la maitresse** (2:06)
7. **passaukontrolle** (2:05) · 8. **wein aus wien** (2:24)
9. **stille häfen** (2:17) · 10. **epitaph** (1:48)

(alle titel von asmus tietchens)

asmus tietchens

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Produced by A. Zanni-S. Cundari
for R.E.M.

33⅓ RPM

A

STEREO
STEMRA
MS 315A
(P) 1987
33⅓ RPM



DROID (5'45)

(R. Munumarra-C. Gizzi)

HYPNOSIS

Arranged and mixed by S. Cundari - M. Limoni.
Executive producer A. Zanni.
Original licensed by
Memory Records - Italy

Produced by A. Zanni-S. Cundari
for R.E.M.

33⅓ RPM

B

STEREO
STEMRA
MS 315B
(P) 1987
33⅓ RPM



AUTOMATIC PIANO (5'05)

(S. Cundari-M. Limoni)

HYPNOSIS

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SLP 0013
Side A

SABAM
STEREO

YOU'VE GOT NO REASON

(Vocal:Rose Hilton-Deschrijver) 4'10
(Production:Kelly Jones)

FLASH

6178


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Side B
SABAM
STEREO
YOU'VE GOT NO REASON
(Instrumental:Rose Hilton-Deschrijver) 4'10
(Production:Kelly Jones)
FLASH


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AUDIO.CD
SIDE A
PMG008LP
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4. DIGGIN' DEEP
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PMG
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SIDE B
PMG00?LP
THE RAY CAMACHO BAND
REACH OUT
1. SHAKE WHAT YOU GOT
2. WHAT A DAY
3. NOBODY BUT YOU
4. NOTHIN' BUT A PARTY
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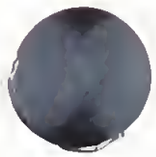
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BURGUNDY
RTD 117 aktuelle LP/CD "s/t"
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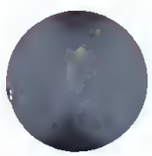
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CMP RECORDS
SIDE 1
LC 6055
GEMA
33 M
Stereo
CMP 27 ST
JOHN BERGAMO
»ON THE EDGE«
1. Nideggen Uthan 1'51
2. Piru Bole 9'24
3. Modelo 6'23
4. Almost Green 2'09
all compositions by John Bergamo,
Talamala, ASCAP


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CMP RECORDS
SIDE 2
LC 6055
GEMA
33 M
Stereo
CMP 27 ST
JOHN BERGAMO
»ON THE EDGE«
1. The Sirene Of . . . 7'13
2. On The Edge 12'55
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33 UpM



Nr.








1. platte
0001.078-2
klaus schulze
cyborg
synphära
22:49
(klaus schulze)
0001.078-2 - 1 a · (0664.948 s 1) · stereo
seite 1 · gema · p. 1973
33⅓ rpm
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klaus schulze
cyborg
conphära
25:52
(klaus schulze)
0001.078-2 - 1 b · (0664.948 s 2) · stereo
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2. platte
0001.078-2
klaus schulze
cyborg
chromengel
23:49
(klaus schulze)
0001.078-2 - 2 a · (0664.949 s 3) · stereo
seite 3 · gema · p. 1973
33⅓ rpm


BRAIN
2. platte
brain 2/1078
klaus schulze
cyborg
neuronengesang
24:57
(klaus schulze)
2/1078-2b · (0664.949 s 4) · stereo
seite 4 · gema · p. 1973
33⅓ rpm
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made in germany by metronome records gmbh

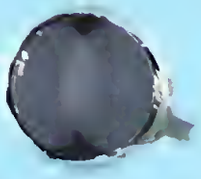
MCA

MR FINGERS - INTRODUCTION

LC 1056

℗ 1992 MCA Records Ltd.
© 1992 MCA Records Ltd.

33 rpm



BIEM / GEMA

Side A

MCA 10571

Made in Germany

1. CLOSER 5:37 Copyright Control
Words and Music by Larry Heard · All instrumentation, lead & background vocals by Larry Heard

2. ON A CORNER CALLED JAZZ 5:07 Copyright Control
Words by L. A. Pearson, Jr. E. McEwen · Music by Larry Heard · All instrumentation except * & lead vocal by Larry Heard · Stanley J., alto sax* · Donnel Rush, background vocals* & vocal arrangements · Kym Sims, background vocals

3. ON MY WAY 4:57 Copyright Control
Words and Music by Larry Heard · All instrumentation, lead & background vocals by Larry Heard

4. EMPTY 5:17 Copyright Control
Words by R. Owens · Music by Larry Heard · All instrumentation except * & background vocals by Larry Heard · Robert Owens, lead vocals · Stanley J., alto sax*

5. SURVIVOR 4:40 Copyright Control
Words and Music by Larry Heard
All instrumentation, lead and background vocals by Larry Heard

Produced by Larry Heard for HWH Productions, Inc.

Original sound recordings owned by MCA Records Ltd.

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MCA

MR FINGERS - INTRODUCTION

LC 1056

℗ 1992 MCA Records Ltd.
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33 rpm

BIEM / GEMA

Side B

MCA 10571

Made in Germany

1. WE CAN WORK IT OUT 5:39 Copyright Control · Words and Music by Larry Heard
All instrumentation & lead vocal by Larry Heard · Donnel Rush, background vocals & vocal arrangements · Joan Collaso, background vocals · Kym Sims, background vocals

2. DEAD END ALLEY 5:35 Copyright Control · Words by Robert Owens
Music by Larry Heard · All instrumentation by Larry Heard · Robert Owens, vocals

3. WAVES AGAINST THE SHORE 4:56 Copyright Control · Music by Larry Heard · All instrumentation except * by Larry Heard · Wesley Wyatt, percussion* · Aminah Afza Wyatt, bells

4. ALRIGHT 5:00 Copyright Control
Words and Music by Larry Heard · All instrumentation & lead vocal by Larry Heard
Donnel Rush, background vocals & vocal arrangements
Joan Collaso, background vocals · Rene Mohanon, background vocals

5. WHAT ABOUT THIS LOVE? 6:37 Sanlar Publishing
Words and Music by Larry Heard
All instrumentation, lead and background vocals by Larry Heard

Produced by Larry Heard for HWH Productions, Inc.

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MCA

MR FINGERS - INTRODUCTION

LC 1056

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45 rpm

BIEM / GEMA

Side A

MCT 10571

Made in Germany

~~U~~S.S.R. 4:27

UNIFORM VARIATIONS 4:02

Music by Larry Heard
Publisher: Copyright Control
All instrumentation by Larry Heard
Engineer: Mike Konopka
Produced by Larry Heard for HWH Productions, Inc.

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MR FINGERS - INTRODUCTION

LC 1056

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45 rpm

BIEM / GEMA

Side B

MCT 10571

Made in Germany

CHILDREN AT PLAY 5:22

Music by Larry Heard
Publisher: Copyright Control
All instrumentation by Larry Heard
Engineer: Mike Konopka
Produced by Larry Heard for HWH Productions, Inc.

Original sound recording owned by MCA Records Ltd.

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EVER LAND

DISCO LADIES

"THREE'S COMPANY..."

EVERLAND 023

SIDE ONE

BETTER THAN WALKING OUT
LOVIN' YOU IS SO EASY
WOMAN (INSTRUMENTAL)

℗ 1977 Baby Grand
©+℗ 2018 The Everland Music Group
Made in Europe

EVER LAND

DISCO LADIES

"THREE'S COMPANY..."

EVERLAND 023

SIDE TWO

OUR LOVE IS SPECIAL

I SECOND THAT EMOTION

WOMAN

℗ 1977 Baby Grand
©+℗ 2018 The Everland Music Group
Made in Europe

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Reality

PSEUDONYM

© & ℗ 2019 Pseudonym Records

LONG PLAY 33⅓ R.P.M.

VP99.072

MCPS

A

1. CACHERO 2:57
2. WAR 4:46
3. MUSIC IN MY HEAD 2:49
4. MACK ONE 4:09
5. CHANGE THE WORLD 2:34

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Reality

PSEUDONYM

© & ℗ 2019 Pseudonym Records

LONG PLAY 33⅓ R.P.M.

VP99.072

MCPS

B

1. ACROSS THE OCEAN 4:08
2. HIGH WINDS 2:57
3. ACAPULCO GOLD 5:02
4. GUYANA GROOVE 3:19
5. NOWHERE TO HIDE 4:04

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Disco campione
vietata la vendita

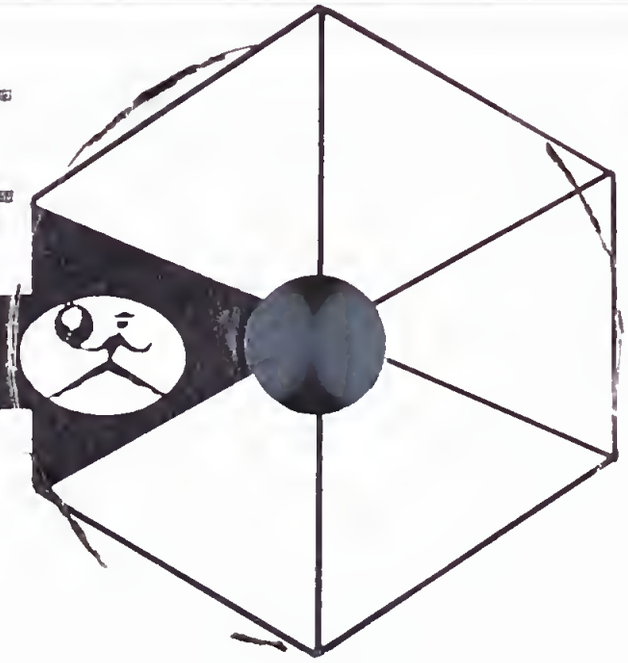
MUSIC FOR SENSATIONS

S.I.A.E.

© 1971

mca

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Universal City,
California, Inc.,



MAPS 5613

Side 1

33

Stereo



1. **FOR CYINTHIA** 3'50''
2. **OKINAWA** 4'15''
3. **PERPETUAL RHYTHM** 3'25''
4. **SPACE** 2'50''
5. **IMPRESSION** 2'50''

Musiche di GIANNI FALLABRINO
Orchestra diretta dall'Autore

Disco campione
vietata la vendita

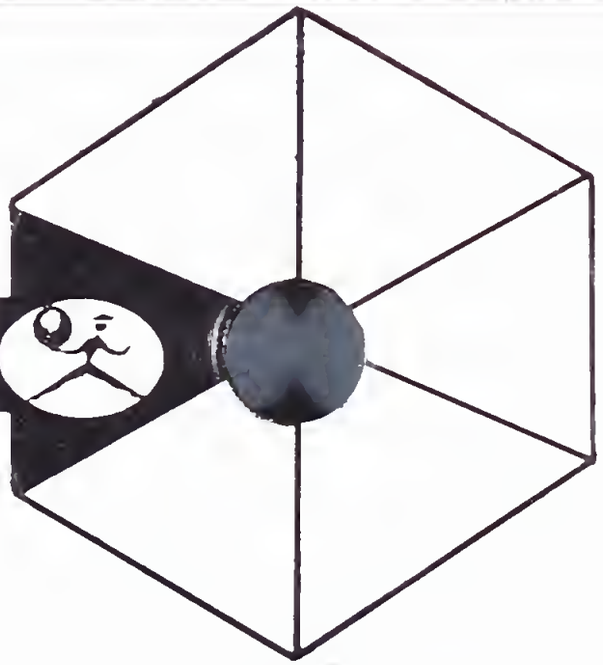
MUSIC FOR SENSATIONS

S.I.A.E.

℗ 1971

mca

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RECORDS Inc.,
Universal City,
California, Inc.,



MAPS 5613

Side 2

33

Stereo

1. **AUTUMN BALLAD** 3'20''
2. **OBSESSION** 3'57''
3. **ECLIPSE** 2'55''
4. **METAMORPHOSIS** 3'25''
5. **FLOWERS MARCH** 4'00''

Musiche di GIANNI FALLABRINO
Orchestra diretta dall'Autore

ELEKTRA

STEREO GEMA

WOMACK AND WOMACK
LOVE WARS (EXTENDED REMIX) 8:13

(Cecil and Linda Womack)
Next Flight Music, BMI.
Produced by Stewart Levine for Womack Brothers Productions.
Engineered by Rik Pekkonen. Dance mix:
The Ivory Palace and M.H.B. Productions.
Recorded at Ocean Way Recorders, Hollywood, Ca.
℗ + © 1983 Elektra/Asylum Records for the United States and
WEA International Inc. for the world
outside of the United States.

966 987-0
(966 987-1)
45 RpM

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LC 0192

33



ELEKTRA

2

STEREO GEMA

WOMACK AND WOMACK
LOVE WARS (INSTRUMENTAL DUB) 6:57

(Cecil and Linda Womack)
Next Flight Music, BMI.
Produced by Stewart Levine for Womack Brothers Productions
Engineered by Rik Pekkonen. Dance mix
The Ivory Palace and M.H B. Productions.
Recorded at Ocean Way Recorders, Hollywood, Ca
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outside of the United States

966 987-0
(966 987-2)

45 RpM

LC 0192

33

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BRAIN

NOVALIS

Brandung

STEREO

0060.094

0060.094 - A
(0702.294 S 1)



GEMA

LC 3230

Seite 1

1. **IRGENDWO, IRGENDWANN** (D. Job/D. Job)
2. **WENN NICHT MEHR ZAHLEN UND FIGUREN** (F. Mühlböck/Novalis-Textbearbeitung von F. Mühlböck)
3. **ASTRALIS** (F. Mühlböck/Novalis-Textbearbeitung von F. Mühlböck)

NOVALIS

Produziert von Achim Reichel für Gorilla Musik
℗ 1977 Metronome Musik GmbH

33 ⅓ rpm

MADE IN GERMANY BY METRONOME MUSIK GMBH

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

BRAIN

NOVALIS

Brandung

STEREO
0060.094
0060.094 - B
(0702.294 S 2)



GEMA

UC 3230

Seite 2

1. **SONNENWENDE**
a. Brandung (L. Rahn) · **b. Feuer bricht in die Zeit** (L. Rahn/F. Mühlböck) · **c. Sonnenfinsternis** (L. Rahn/F. Mühlböck) · **d. Dämmerung** (L. Rahn/F. Mühlböck)

NOVALIS

Produziert von Achim Reichel für Gorilla Musik
P. 1977 Metronome Musik GmbH

33 ⅓ rpm

MADE IN GERMANY BY METRONOME MUSIK GMBH

THE EXKURSIONS

SIDE ONE

811G-2984
Z3RS-2984

1.	Picture Woman	5:25
2.	Dry Ground	3:49
3.	Baby You Lied	6:03
4.	What Happened to Me	2:37

THE EXKURSIONS

SIDE TWO

811G-2984
Z3RS-2985

1.	Third Eye	4:50
2.	You & Me	4:55
3.	It's Been Set Down	4:47
4.	Would You Believe	4:17


1
PILZ
A-0917 A/C 3 A



Mother Universe

Wallenstein

GEMA

STEREO 33

Bestell-Nr. 20 29113-8
A-0917 B/C 3 A

Seite 1

1. **Mother Universe**
(J. Dollase) - 8'30
2. **Braintrain**
(J. Dollase) - 8'33
3. **Shakespearesque**
(J. Dollase) - 4'20

Seite 2

1. **Dedicated To Mystery Land**
(J. Dollase) - 7'48
2. **Relics Of Past**
(J. Dollase) 6'30
3. **Golden Antenna**
(J. Dollase) - 4'15

Ausführende:
Wallenstein

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN


BRAIN
metronome
st-1008-a
(0664.142 s 1)
side 1
stereo
slezak
brain 1008
gema
p. 1972
1. symphony: (13:44)
introduction
modulation
variation
finale
2. travelling (6:50)
(all compositions, words and music by elias grobschnitt)
grobschnitt
produced by frank mille
33 1/3 rpm
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BRAIN
metronome
st-1008-b
(0664.142 s 2)
side 2
stereo
slezak
brain 1008
gema
p. 1972
1. wonderful music (3:40)
2. sun trip: (17:43)
am oelberg (mount of olives)
on the way
battlefield
new era
(all compositions, words and music by elias grobschnitt)
grobschnitt
produced by frank mille
33 1/3 rpm
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UNITED ARTISTS RECORDS ®

GEMA

℗ 1975
Made in
W. Germany

ST 33

UAS 29 770 XB
(LBS 83 279 A, A)

Side 1

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

KANAAN 3:56
DEM GUTEN, SCHÖNEN, WAHREN 6:00
LUZIFERS GHILOM 8:02
HENRIETTE KRÖTENSCHWANZ 1:59

All Compositions, Arrangements & Lyrics
by Amon Düül II
All songs first published ℗ 1969

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN



UNITED ARTISTS RECORDS ®

© 1975
Made in
W. Germany

ST 33

GEMA

UAS 29 770 XB
(LBS 83 359 A, B)

Side 2

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

SOAP SHOP ROCK 13:24
a) **BURNING SISTER** (3:41)
b) **HALLUZINATION GUILLOTINE** (3:05)
c) **GULP A SONATA** (0:45)
d) **FLESH-COLOURED ANTI-AIRCRAFT ALARM** (5:53)
SHE CAME THROUGH THE CHIMNEY 3:56

All Compositions, Arrangements & Lyrics
by Amon Düül II
All songs first published © 1970

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN

UNITED ARTISTS RECORDS ®

GEMA

℗ 1975
Made in
W. Germany

ST 33

Side 3

UAS 29 771 XB
(LBS 83 473 B, A)

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

RESTLESS SKYLIGHT-TRANSISTOR CHILD (J. Weinzierl) · **LANDING IN A DITCH** (J. Weinzierl) · **DEHYPNOTIZED TOOTHPASTE** (J. Weinzierl) · **A SHORT STOP AT THE TRANSSYLVANIAN BRAIN-SURGERY** (J. Weinzierl/F. U. Rogner, L. Meid) · **RACE FROM HERE TO YOUR EARS** (J. Weinzierl/F. U. Rogner) a) **LITTLE TORNADOES** (J. Weinzierl) b) **OVERHEATED TIARA** (J. Weinzierl) c) **THE FLYWEIGHTED FIVE** (J. Weinzierl) · **RIDING ON A CLOUD** (J. Weinzierl/F. U. Rogner/L. Meid) · **PARALIZED PARADISE** (J. Weinzierl/J. Weinzierl) · **H. G. WELL'S TAKE-OFF** (J. Weinzierl)

Total time Side Three: 19:33

Produced by Olaf Küpler & Amon Düül II
All songs first published ℗ 1971

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN

UNITED ARTISTS RECORDS ®

℗ 1975
Made in
W. Germany

ST 33

GEMA

UAS 29 771 XB
(LBS 29 327 A, B)

Side 4

THE CLASSIC GERMAN ROCK SCENE
AMON DÜÜL II

C. I. D. IN URUK (J. Weinzierl/J. Weinzierl) 5 30
*** ALL THE YEARS ROUND**
(J. Weinzierl/R. Knaup/F. U. Rogner) 7 20
BALLAD OF THE SHIMMERING SAND
(C. Karrer/F. U. Rogner) 6:33

* — Vocal: R. Knaup-Krötenschwanz
Produced by Olaf Kübler & Amon Düül II
All songs first published ℗ 1972

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · UNITED ARTISTS RECORDS GMBH, MÜNCHEN


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BRAIN
0001 051
LC 3230
black dance
1. ways of changes 17:50
(klaus schulze)
2. some velvet phasing 8:30
(klaus schulze)
klaus schulze
produced by klaus schulze
0001.051 - a · (0664.500 s 1) · stereo
side 1 · gema · p. 1974
33⅓ rpm
MADE IN GERMANY BY METRONOME MUSIK GMBH


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BRAIN
0001 051
LC 3230
black dance
voices of syn 22:30
(klaus schulze)
klaus schulze
produced by klaus schulze
0001.051 - b · (0664.500 s 2) · stereo
side 2 · gema · p. 1974
33⅓ rpm
MADE IN GERMANY BY METRONOME MUSIK GMBH


Factory Beat Records
Property of
Mike DJ Reimers
Disco DJ
Side 1 Stereo
Billee Music/Ren-Maur
Music Corp./B.M.I.
FBR-21480-A
33⅓ RPM
℗ 1980 Factory
Beat Records, Inc.
Time: 6:29
I LOVE YOUR BEAT
(Play It Again Sam)
(B. Nichols)
RENA
Produced by: Billy Nichols
© FACTORY BEAT RECORDS INC. • 663 FIFTH AVENUE • NEW YORK, N.Y. 10022 U.S.A.


Factory Beat Records
Property of
Mike DJ Reimers
Disco DJ
Side 2 Stereo
Billee Music/Ren-Maur
Music Corp./B.M.I.
FBR-21180-B
33⅓ RPM
℗ 1980 Factory
Beat Records, Inc.
Time: 5:59
I LOVE YOUR BEAT
(Play It Again Sam)
(B. Nichols)
INSTRUMENTAL
Produced by: Billy Nichols
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Grace Jones

Pull Up To The Bumper

6:24 (Koo Koo Baya/G. Jones)
Produced by Chris Blackwell & Alex Sadkin
℗ 1981 Original sound recording made by
Island Records Inc.
Rydim Music Ltd.

ST 45

GEMA
STEMRA
BIEM

S 602 138 A
Side 1

602 138
STEREO

LC 0407

ISLAND

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Grace Jones

La vie en Rose

7:24 (E. Piaf/Louigny) Noel Gay Music Ltd.
Produced by Tom Moulton for Beam Junction Productions
℗ 1977 Island Records Inc.

Nipple To The Bottle

5:55 (G. Jones/S. Dunbar) Rydim Music Ltd.
Produced by Chris Blackwell & Alex Sadkin
℗ 1982 Island Records Inc.

ST 45

GEMA
STEMRA
BIEM

S 602 138 B
Side 2

602 138
STEREO

LC 0407

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AGR
RECORDS
STEREO
SIDE A
12'' 45 RPM
12 AGR 2 AL
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CONTROL
℗ 1983 AGR Records
I'VE GOT LOVE
(Peermamode/Stevens)
BOGAZ
Produced by Bogaz
Recorded at P.R.T. for AGR
Engineered by Dave Ford
Distributed by P.R.T.
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AGR
RECORDS
STEREO
SIDE B
12'' 45 RPM
12 AGR 2 BL
PUBLISHED BY
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CONTROL
℗ 1983 AGR Records
I'VE GOT LOVE
(Instrumental)
(Peermamode/Stevens)
BOGAZ
Produced by Bogaz
Recorded at P.R.T. for AGR
Engineered by Dave Ford
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polydor
ROXY MUSIC
STRANDED
The Third Roxy Music Album
1
MADE IN ENGLAND
2302-050
STEREO
33
1. STREET LIFE (Ferry) 3.27
2. JUST LIKE YOU (Ferry) 3.34
3. AMAZONA (Ferry/Manzanera) 4.12
4. PSALM (Ferry) 8.04
Prod. by Chris Thomas for E.G. Records Ltd.
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Polydor
ROXY MUSIC
STRANDED
The Third Roxy Music Album
2
MADE IN ENGLAND
2302-050
STEREO
33
1. SERENADE (Ferry) 2.55
2. A SONG FOR EUROPE (Ferry/Mackay) 4.44
3. MOTHER OF PEARL (Ferry) 6.53
4. SUNSET (Ferry) 6.00
Prod. by Chris Thomas for E.G. Records Ltd.
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DECCA
REGD.

ffss FULL FREQUENCY STEREOPHONIC SOUND ffss

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SPEED 33-⅓
Natural Avenue Music

Side 1

XZAL 15025
TXS 120

NATURAL AVENUE

1. Intro to Children of ROCK 'N' ROLL
2. NATURAL AVENUE
3. SUMMER BREEZE
4. CARRY ME
5. WHO COULD CHANGE
(Lodge)

JOHN LODGE

Produced and engineered by Tony Clarke
Orchestra arranged and conducted by
Brian Rogers

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MADE IN ENGLAND · THE DECCA RECORD CO. LTD.

DECCA
REGD.

ffss FULL FREQUENCY STEREOPHONIC SOUND ffss

℗ 1977 Natural Avenue Music Ltd.

SPEED 33-⅓
Natural Avenue Music

Side 2

XZAL 15026
TXS 120

NATURAL AVENUE

1. BROKEN DREAMS, HARD ROAD
2. PIECE OF MY HEART
3. RAINBOW
4. SAY YOU LOVE ME
5. CHILDREN OF ROCK 'N' ROLL
(Lodge)

JOHN LODGE

Produced and engineered by Tony Clarke
Orchestra arranged and conducted by
Brian Rogers



MIDNIGHT RENDEZVOUS

STEREO ONE

33⅓ RPM

Made in UK

K 50572
K 50572 A*
(SD 19223)
(1,2) Ⓟ 1979
(3) Ⓟ 1978

1. MIDNIGHT RENDEZVOUS (James R. Glaser)
2. STREET FEVER (James R. Glaser)
3. SHOOT ME (WITH YOUR LOVE) (James R. Glaser)

TASHA THOMAS

Produced by James R. Glaser & Peter Rugile
"A Glaser/Rugile Production"
(1-3) Velocity Music

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MIDNIGHT RENDEZVOUS

STEREO

TWO

33⅓ RPM

Made in UK

K 50572
K 50572 B*
(SD 19223)
℗ 1979

1. HOT BUTTERED BOOGIE (James R. Glaser)
2. YOU PUT THE MUSIC IN ME (Ted Daryll)
3. WAKE UP MORNING GLORY (Tasha Thomas)
4. YOU'RE THE ONE I LOVE (FROM DAY TO DAY)
(Tasha Thomas/Misha Segal)
5. DRINKING AGAIN (Johnny Mercer/Doris Tauber)

TASHA THOMAS

Produced by James R. Glaser & Peter Rugile
"A Glaser/Rugile Production"
(1) Velocity Music (2) October Moon Music
(3,4) Baked Alaska Music/Little Fishes Music
(5) Warner Bros. Music

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Pete Shelley

XL 1

Telephone Operator 3:15 (Pete Shelley) · **If You Ask Me (I Won't Say No)** 4:21 (Pete Shelley) · **What Was Heaven?** 5:05 (Pete Shelley) · **You Know Better Than I Know** 5:00 (Pete Shelley) · **Twilight** 3:12 (Pete Shelley)

Produced by Martin Rushent and Pete Shelley

℗ 1983 Original Sound Recording made by Genetic Records

ST 33

GEMA STEMRA

S 205 629 A
Seite 1

205 629
STEREO

LC 0407

ISLAND

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Pete Shelley

XL 1

(Millions Of People) No One Like You 4:06 (Pete Shelley) · **Many A Time** 6:43 (Pete Shelley) · **I Just Wanna Touch** 3:04 (Pete Shelley) · **You And I** 3:01 (Pete Shelley) · **XL 1** 3:27 (Pete Shelley) · **ZX Spectrum Code** 2:01 (Pete Shelley)

Produced by Martin Rushent and Pete Shelley

℗ 1983 Original Sound Recording made by Genetic Records

ST 33

GEMA STEMRA

S 205 629 B
Seite 2

205 629
STEREO

LC 0407

ISLAND

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GEMA

LC 4421

33 1/3 rpm
Stereo

INTERSOUND

A
ISST
140

GUITAR TALES

WOLF

Arrangements and solo guitar: Wolf Nanssen

1. **FIVE O TWO** (Wolf Nanssen) 2.24
2. **AMBLING** (Walt Rockman) 3.02
3. **BLACK COFFEE** (Wolf Nanssen) 3.07
4. **HEADLIGHTS** (Jim Harbourg) 2.39
5. **RED POTATOES** (Wolf Nanssen) 3.04
6. **LEAVES** (Norman Candler) 2.36

℗ Intersound,
München

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33 1/3 rpm
Stereo

GEMA

LC 4421

INTERSOUND

B
ISST
140

GUITAR TALES

WOLF

Arrangements and solo guitar: Wolf Nanssen

1. **GUITAR TALES** (John Epping) 2.32
2. **IRISH SMILE** (Wolf Nanssen) 2.14
3. **BALLADAGIO** (Norman Candler) 2.39
4. **SUGAR FOR YOU** (Wolf Nanssen) 2.44
5. **TWO BLUE WINDOWS** (Mac Prindy) 2.48
6. **LORDIE, LORDIE** (Wolf Nanssen) 4.17

℗ Intersound,
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Rosemount®

33⅓ STEREO

MADE IN HOLLAND
℗ THIS COMPILATION 1986

SIDE 1

ROS 1
B.I.E.M. STEMRA

1) Future Perspective (kpm-music) - Keith Mansfield 3'32"
2) Highland Cathedral (M. Roever/J. Korb) - Cabaret Futura 3'34"
3) Happy moments (R. Pot/G. Heupink) - Future World Orchestra 3'57"
4) Robin's Theme (Rolls Combination) (Gilles Tinayre) - Cathy Castellane 4'01"
5) Roulette (R. Pot/G. Heupink) - Future World Orchestra 4'25"
6) Skydancer (J. Akkerman) - Jan Akkerman 5'05"

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Rosemount®

33⅓ STEREO

MADE IN HOLLAND
℗ THIS COMPILATION 1986

SIDE 2

ROS 1
B.I.E.M. STEMRA

1) Future Horizons (kpm-music) - Keith Mansfield 3'48"
2) Rubicon (T. Scherpenzeel) - Ton Scherpenzeel 3'30"
3) Elegy (T. Scherpenzeel) - Ton Scherpenzeel 4'02"
4) Aurora (Nova) - Nova 3'40"
5) Theme from E.T. (J. Williams) - Future World Orchestra 3'40"
6) I'm on my way (John Kerr) - Cathedral 3'32"
7) Crackers (J. Akkerman) - Jan Akkerman 3'50"

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STEREO

Landmark

Highlands in Camera

Music Composed by Harry Wild
Highlands Symphony Orchestra
Conducted by Fritz Spiegel

Produced by Electrosonic Ltd.
Greenwich England



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MUSIC DE WOLFE

33⅓ r.p.m.

DWS/LP 3482A

ELECTRA

1. **AERODYNAMIC** (J. Saunders) 3.50. 2. **SKY HIGH** (J. Saunders) 2.55
3. **RATTLESNAKE WHIP** (D. Hubbard) 3.20. 4. **BELLADONNA** (J. Saunders) 3.00
5. **PLAY AWAY** (D. Hubbard) 2.43. 6. **TOUGH NUT** (J. Saunders) 2.07
7. **KISS** (J. Saunders) 3.15. 8. **WHITE ROSE** (D. Hubbard) 1.10
9. **PUSH ON** (J. Saunders) 2.18

Recording first published 1982

DE WOLFE Ltd.
80-88 Wardour Street, London, W1V 3LF

Made in England

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MUSIC DE WOLFE

33⅓ r.p.m.

DWS/LP 3482B

ELECTRA

1. **PULSEWAVE** (J. Saunders) 2.50. 2. **LIZARD** (J. Saunders) 2.15
3. **PACEMAKER** (J. Saunders) 2.20. 4. **ELECTRA** (D. Hubbard/J. Saunders) 3.12
5. **MEAN 'N' NASTY** (J. Saunders) 2.44. 6. **ROUND UP** (J. Saunders) 2.40
7. **INTIMATE** (J. Saunders) 3.52. 8. **DRIFTER** (M. Hyde) 4.10
9. **WHISKY 'N' RYE** (J. Saunders/T. Broughton/D. Hubbard) 2.06

Recording first published 1982

DE WOLFE Ltd.
80-88 Wardour Street, London, W1V 3LF

Made in England

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Digital

SON 302

LEADERS

Power – Prestige – Technology – Vol. 2

sonoton

recorded music library

SIDE A

1. BEAUTY AND POWER – 1
   3.14/0.16 (John Epping)
2. BEAUTY AND POWER – 2
   0.29/0.29 (J. Epping)
3. BEAUTY AND POWER – 3
   1.30 (J. Epping)
4. BEAUTY AND POWER – 4
   1.37 (J. Epping)
5. BEAUTY AND POWER – 5
   0.59 (J. Epping)
6. CONFIGURATION – 1
   2.06 (J. Epping)
7. CONFIGURATION – 2
   0.29/0.29 (J. Epping)
8. CONFIGURATION – 3
   2.06 (J. Epping)
9. CONFIGURATION – 4
   2.06 (J. Epping)
10. CONFIGURATION – 5
    0.10/0.09 (J. Epping)
11. ACTIVE RELEASE – 1
    3.49 (Christoph W. Narholz)
12. ACTIVE RELEASE – 2
    1.21 (Ch. W. Narholz)
13. ACTIVE RELEASE – 3
    1.12 (Ch. W. Narholz)

GEMA

LC 7573

33⅓ rpm

STEREO

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Digital

SON 302

LEADERS

Power – Prestige – Technology – Vol. 2

SONOTON

recorded music library

SIDE B

1. LEADERS – 1
   3.11/0.10 (Ch. W. Narholz)
2. LEADERS – 2
   0.27 (Ch. W. Narholz)
3. LEADERS – 3
   0.29/0.29 (Ch. W. Narholz)
4. LEADERS – 4
   1.38 (Ch. W. Narholz)
5. LEADERS – 5
   1.31 (Ch. W. Narholz)
6. LEADERS – 6
   0.13 (Ch. W. Narholz)
7. ROBOTOID – 1
   2.39/0.06 (J. Epping)
8. ROBOTOID – 2
   0.29/0.29 (J. Epping)
9. ROBOTOID – 3
   2.35 (J. Epping)
10. ROBOTOID – 4
    1.33 (J. Epping)
11. MECHASONIC ENTERPRISE – 1
    1.30 (Karlheinz Krupp)
12. MECHASONIC ENTERPRISE – 2
    1.24 (K. Krupp)
13. MECHASONIC ENTERPRISE – 3
    0.40 (K. Krupp)
14. MECHASONIC ENTERPRISE – 4
    0.55 (K. Krupp)

GEMA

LC 7573

33⅓ rpm

STEREO

MADE IN W. GERMANY

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TITANIC
SEA WOLF

FACE 1

CBS 64791

Stereo mono

S.D.R.M.

33 T.

CBS 64791 A

1 - **SEA WOLF** (April Music) (Robinson - Aas - Löseth - Lorck - Asperud)		**5'57**
2 - **UNDERBIRD** (April Music) (Robinson - Aas - Löseth)		**4'33**
3 - **CONFUSION** (April Music) (Robinson - Aas)		**3'00**
4 - **SULTANA** (April Music) (Titanic)		**4'15**

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TITANIC

SEA WOLF

1 - **HANGING OVER** (April Music) 3'19
(Robinson - Aas - Löseth)

FACE 2

CBS 64791

Stereo mono



S.D.R.M.

33 T.

CBS 64791 B

2 - **COVERED IN DUST** (April Music) 3'16
(Robinson - Aas - Löseth)

3 - **A STONES THROW** (April Music) 2'07
(Löseth - Aas - Löseth)

4 - **SCARLET** (April Music) 4'01
(Robinson - Aas - Robinson)

5 - **EXILED** (April Music) 4'52
(Robinson - Aas)

MADE IN FRANCE · CBS INC ·

TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public.

NOT YET APPROVED (LIMITED DISTRIBUTION)

TP 8101

SELECTED NO.

DATE PRESSED
8.10.81

Side 1

(P) 1981 MADE IN USA

ROCKOTTO — ARTIST

Boogie on up

5' 39"

TEST PRESSING

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NOT YET APPROVED (LIMITED DISTRIBUTION)

TP 8101

SELECTED NO.

DATE PRESSED

8.10.81



Side 2

(P) 1981 MADE IN USA

AREA CODE 615

ARTIST

3'12"

Heavenly Star Records

A Funky Sound



721 A
Producers
Peter Brown,
Bernard Thomas
Published by
Sound Around Town
B.M.I.

PART 1
Arranged by
Charlie Scott,
James Ferguson
Congas Oliba

DEATH RAP

(T. RAINEY, C. CUBELL, P. PETERSON,
D. OVERBY, A. LAMAR, B. THOMAS)

MARGO'S KOOL OUT CREW

Heavenly Star Records

A Funky Sound

721 B

Producers
Peter Brown,
Bernard Thomas
Published by
Sound Around Town
B.M.I.

PART 2

Arranged by
Charlie Scott,
James Ferguson
Congas Oliba

DEATH RAP

(T. RAINEY, C. CUBELL, P. PETERSON,
D. OVERBY, A. LAMAR, B. THOMAS)

MARGO'S KOOL OUT CREW


macht
das
auf
Seite 1

URHEBER UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFALTIGUNG AUSSER ZUM PERSÖNLICHEN GEBRAUCH VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN MADE IN GERMANY BY OHR/METRONOME RECORDS GMBH

OMM 56.002

BERND WITTHÜSER
LIEDER VON VAMPIREN, NONNEN UND TOTEN



Seite 1

1 DRACULA (Witthüser / Witthüser) 3:40
2 DAS STILLE GRAB (Witthüser / Spee) 3:05
3 WIR MÖCHTEN DIESES LIED NOCH EINMAL SINGEN (Witthüser / Witthüser) 2:40
4 KANN DIE KLAGE DEUTEN NEHR (Witthüser / Witthüser) 3:20
5 ICH BIN DAHIN (Witthüser / Spee) 3:10
6 WELCHER WECHSEL DOCH IN DEINEN AUGEN (Witthüser / Witthüser) 3:10

Musik: Witthüser / Arrangements: Witthüser & Westerkamp

STEREO 12 A

Super Stereo Sound

Seite 2

GEMA

Seite 2

1 LEG DEINEN KOPF DIE ABENDGLOCKE (Witthüser / Schiller) 2:30
2 HINÜBER WALLE ICH (Witthüser / Witthüser) 3:04
3 WENN ICH EIN FROHLICHER WÄR (Witthüser / Witthüser) 2:50
4 DIE BESCHWÖRUNG (Witthüser / Witthüser) 2:42
5 LIEBESLIED (Witthüser / Witthüser) 1:50
6 DIE LILIE VOM SEE (Witthüser / Witthüser) 3:10
7 WER SCHWIMMT DORT? (Witthüser / Witthüser) 3:10

Musik: Witthüser / Arrangements: Witthüser & Westerkamp

STEREO OMM-SOUND

33 1/3 rpm

durium

℗ 1974

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATE DUPLICAZIONE, UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE.

DISCOTECA VIER
OSVALDO BUSTI
VIA N. BIXIO 6/B TEL. 21547
CASARANO (LE)

durium

33 giri

S.I.A.E.

Made in Italy

ms AI 77342

D. St. 051237

STEREO COMPATIBILE

"FAUSTO PAPETTI SAX"

18a raccolta

SOLEADO (Zacar) Ediz. Belriver
A BLUE SHADOW (R. Grano - Jr. Pisano) Ediz. Ricordi
(dallo scenegg. TV "Ho incontrato un'ombra")
THE WAY WE WERE (Hamlisch - A. M. Bergman)
Ediz. Screen - Gems (dal film "Come eravamo")
L'ULTIMA NEVE DI PRIMAVERA (F. Micalizzi)
Ediz. RCA (tema del film)
GESMA (F. Papetti - G. Sorio) Ediz. Durium
LOVE'S THEME (B. White) Ediz. Sa-Vette / January

durium

℗ 1974

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA - VIETATE DUPLICAZIONE, UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE.

durium

33 giri

S.I.A.E.

Made in Italy

ms AI 77342

D. St. 051238

STEREO COMPATIBILE

"FAUSTO PAPETTI SAX"

18a raccolta

PECCATO VENIALE (F. Bongusto) Ediz. Ameuropa International
(tema del film)
TENTATION (Ringo - Carrère) Ediz. Carrère
NUTBUSH CITY LIMITS (G. Ingrosso - T. Turner) Ediz. U.A. Italy
DELITTO DI REGIME (G. e M. De Angelis) Ediz. RCA
(dallo sceneggiato TV)
RICORDO DI LILIA (A. Trovajoli) Ediz. CAM
(dal film "Paolo il caldo")
THE WINDMILLS OF YOUR MIND (M. Legrand)
Ediz. U. A. (dal film "Il caso Thomas Crown")

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BABLA RECORDS

SIDE A
33 ⅓ RPM
STEREO

STEMRA
Nr.84904

BABLA AND HIS ORCHESTRA

LIFE IN HOLLAND
1982

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BABLA RECORDS

SIDE B
33 ⅓ RPM
STEREO

STEMRA
Nr.84904

BABLA AND HIS ORCHESTRA

LIFE IN HOLLAND
1982

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Digital

SON 293

Dramatic Features & Underscores
Gregor F. Narholz

SONOTON

recorded music library

SIDE A

1. **DRAMATIC FEATURE – 1**
   2.27 (Gregor F. Narholz)
2. **DRAMATIC FEATURE – 2**
   2.27 (G. F. Narholz)
3. **DRAMATIC FEATURE – 3**
   2.02 (G. F. Narholz)
4. **THE TRUTH – 1**
   2.49 (G. F. Narholz)
5. **THE TRUTH – 2**
   0.11 (G. F. Narholz)
6. **THE TRUTH – 3**
   2.42 (G. F. Narholz)
7. **SCENIC AFTERMATH – 1**
   2.30 (G. F. Narholz)
8. **SCENIC AFTERMATH – 2**
   2.30 (G. F. Narholz)
9. **SCENIC AFTERMATH – 3**
   1.33 (G. F. Narholz)

GEMA

LC 7573

33⅓ rpm

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Digital

SON 293

Dramatic Features & Underscores
Gregor F. Narholz

sonoton

recorded music library

SIDE B

1. **EXPECTATIONS – 1**
   3.18 (Gregor F. Narholz)
2. **EXPECTATIONS – 2**
   2.23 (G. F. Narholz)
3. **EXPECTATIONS – 3**
   1.47 (G. F. Narholz)
4. **EXPECTATIONS – 4**
   1.46 (G. F. Narholz)
5. **HEROES OF TODAY – 1**
   1.48 (G. F. Narholz)
6. **HEROES OF TODAY – 2**
   1.48 (G. F. Narholz)
7. **HEROES OF TODAY – 3**
   1.48 (G. F. Narholz)
8. **HEROES OF TODAY – 4**
   1.48 (G. F. Narholz)
9. **HEROES OF TODAY – 5**
   1.46 (G. F. Narholz)
10. **HEROES OF TODAY – 6**
    1.46 (G. F. Narholz)
11. **HEROES OF TODAY – 7**
    0.29 (G. F. Narholz)
12. **HEROES OF TODAY – 8**
    0.29 (G. F. Narholz)

GEMA

LC 7573

33⅓ rpm

STEREO

MADE IN W. GERMANY

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THE JAMMY MUSIC LIBRARY

SIDE ONE
M.C.P.S.



JRML01-A
STEREO
33⅓ rpm

Volume One

Side One

1. AUTOSTOP
2. BRAINSCAN
3. DANCING BOTTLES
4. GORGONZOLA
5. GADANSK
6. BLACKNOTES

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THE JAMMY MUSIC LIBRARY

SIDE TWO
M.C.P.S.



JRML01-B
STEREO
33⅓ rpm

Volume One

Side Two

1. STAIRSTEPS
2. MARTIAN MARATHON
3. MARTIAN MARATHON (Main Title)
4. PRIVATE DICK
5. RING MY CHIMES
6. TAKTENT

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Jammy Music Publishers Ltd.


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CBS
INQUILAAB
AN ORIGINAL SOUNDTRACK RECORDING
SIDE A
STEREO
33 1/3 RPM
IND. 1051 A
℗ 1984 CBS Inc.
1. BICHCHOO LAD GAYA
ASHA BHOSLE, KISHORE KUMAR
2. ABHIMANYU CHAKRAVYUH MEIN FAS GAYA HAI TU
KISHORE KUMAR*
3. LO MAIN BAN GAYA THANEDAR
*KISHORE KUMAR & CHORUS
* THESE ARTISTES APPEAR BY COURTESY OF THE GRAMOPHONE CO. OF INDIA LTD.
MUSIC-LAXMIKANT PYARELAL
LYRICS-ANAND BAKSHI
MADE IN INDIA


UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND
OF THIS RECORDED WORK RESERVED
OWNERS
CBS
INQUILAAB
AN ORIGINAL SOUNDTRACK RECORDING
SIDE B
STEREO
33 1/3 RPM
IND. 1051 B
℗ 1984 CBS Inc.
1. DISCO 84
*KISHORE KUMAR & CHORUS
2. AAJ ABHI YAHIN
ASHA BHOSLE, KISHORE KUMAR
3. BICHCHOO LAD GAYA
ASHA BHOSLE, KISHORE KUMAR
* THESE ARTISTES APPEAR BY
COURTESY OF THE GRAMOPHONE CO. OF INDIA LTD.
MUSIC-LAXMIKANT PYARELAL
LYRICS-ANAND BAKSHI
MADE IN INDIA

HERGESTELLT BEI DER TELDEC-PRESS GMBH, NORTORF

prisma

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN.
KEIN VERLEIH!
KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

GEMA

16.25078-01-1

16.25078

Seite 1 STEREO

HEINO – LIEDER, DIE ICH LIEBE

1. **Der Schornsteinfegermeister und die schöne Bäckersfrau** (Orloff - Bilk) Ⓟ 1987 (3:15)
2. **Blau blüht der Enzian** (von Kleebsattel) Ⓟ 1987 (4:22)
3. **Capri Fischer** (Winkler - Dies - R. M. Siegel) Ⓟ 1988 (3:50)
4. **Weiße Taube** (Orloff - Bilk) Ⓟ 1987 (2:42)
5. **Darum gib acht auf deine Heimat** (Wo die alten Wälder rauschen) (Orloff - Bilk) Ⓟ 1987 (3:37)
6. **La Montanara** (Das Lied der Berge) (Ortelli - Pigarelli - Siegel) Ⓟ 1987 (3:45)
7. **Freunde der Nacht** (Orloff - Bilk) Ⓟ 1987 (3:56)

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33

HERGESTELLT BEI DER TELDEC-PRESS GMBH, NORTORF

prisma

GEMA

16.25078-01-2

16.25078

Seite **2** STEREO

HEINO – LIEDER, DIE ICH LIEBE

1. **Die schwarze Barbara** (Kummer - Mahr - Jung - Schatz) Ⓟ 1986 (3:48)
2. **Casablanca . . . Träume, die niemals vergehn** (Orloff - Bilk) Ⓟ 1987 (3:24)
3. **Waldwinter** (Orloff - Bilk) Ⓟ 1988 (4:19)
4. **Der Berg der Versuchung** (Orloff - Bilk) Ⓟ 1987 (3:58)
5. **An der Saale hellem Strande** (Fesca - Becht - Bilk - Kugler) (2:16)
6. **Laßt uns unsere alten Lieder** (Orloff - Bilk) Ⓟ 1987 (3:48)
7. **So ein Tag, so wunderschön wie heute** (Olias - Rothenburg) Ⓟ 1986 (2:37)

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ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN

KEIN VERLEIH!

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

33



GUALDINO SOARES
E OS IMIGRATES

SG 001

33 TOURS

SACEM SDRM

A

POSTE D' GENERAL

(Gualdino Soares)

PATRIA NA MEID'MAR

(Luis Silva)

CAMIN D' NOS CASA

(Gualdino Soares)

TROC NA PANTALON

(Neves Tchuputa)

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GUALDINO SOARES
E OS IMIGRATES

SG 001

33 TOURS

B

SACEM SACD SDRM SCPP

MIN NA TRADICAO
(Julio Monteiro)
SAB NA S. NICLAU
(Gualdino Soares)
MIN BA MADRID
(Gualdino Soares)
PASSA NA PAU
(Jose Zefrino Soares)

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Rick DEES' WEEKLY TOP 40

HOUR 1 SIDE 1

Weekend of July 6, 1984

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The United Stations®

AMERICA'S TARGET RADIO NETWORKS

Rick DEES' WEEKLY TOP 40

HOUR 4 SIDE 2

Weekend ~~of~~ July 6, 1984

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AMERICA'S TARGET RADIO NETWORKS


Rick
DEES'
WEEKLY TOP 40
HOUR 2 SIDE 2
Weekend of July 6, 1984
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AMERICAS TARGET RADIO NETWORKS

Rick Dees' Weekly Top 40

HOUR 4 SIDE 1

Weekend of July 6, 1984

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AMERICA'S TARGET RADIO NETWORKS

Rick DEES' WEEKLY TOP 40

HOUR 2 SIDE 1

Weekend of July 6, 1984

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AMERICA'S TARGET RADIO NETWORKS

Rick Dees' Weekly Top 40

HOUR 3 SIDE 2

Weekend of July 6, 1984

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Rick DEES' WEEKLY TOP 40

HOUR 1 SIDE 2

Weekend of July 6, 1984

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Rick DEES' WEEKLY TOP 40

HOUR 3 SIDE 1

Weekend of July 6, 1984

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AMERICA'S TARGET RADIO NETWORKS

wonderland

A Young People's Introduction to

SCHUBERT

In Words and Music

RLP 1482 SIDE 1

Written by **Joseph Machlis**

Narrated by **Norman Rose**

(A Desto Production)

(RLP 1482 A)

Bill Grauer Productions, Inc. / New York

wonderland

A Young People's Introduction to SCHUBERT

In Words and Music

RLP 1482 SIDE 2

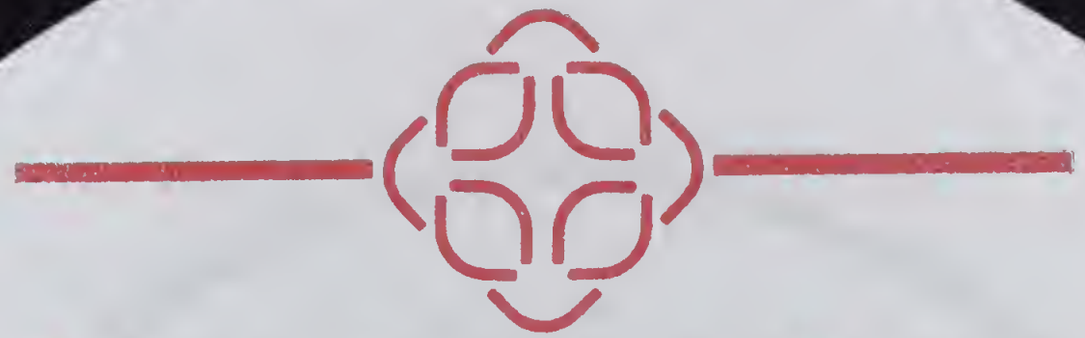
Written by **Joseph Machlis**

Narrated by **Norman Rose**

(A Desto Production)

(RLP 1482 B)

Bill Grauer Productions, Inc. / New York



ALLEGIANCE

SPENCER DAVIS

"CROSSFIRE"

STEREO
AV-442

1

1. **BLOOD RUNS HOT** 3:55
(S. Samsel) Abovewater Publishing, PROC
2. **DON'T WANT YOU NO MORE** 4:00
(S. Davis / E. Harding) Dick James Music, BMI
3. **LOVE IS ON A ROLL** 3:44
(R. Cook / J. Prine) Roger Cook Music, BMI / Big Ears Music, ASCAP / Bruised Orange Music, ASCAP
4. **CROSSFIRE** 4:05 (J. Careaga / R. Holler) Ensign Music, BMI
5. **PRIVATE NUMBER** 4:17
(B. T. Jones / W. Bell) Irving Music, BMI

Sung by Spencer Davis & Dusty Springfield

PRODUCED BY SPENCER DAVIS &
ALLAN McDOUGALL

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ALLEGIANCE

SPENCER DAVIS

"CROSSFIRE"

STEREO
AV-442

2

1. **I'M A MAN** 3:43
(S. Davis / S. Winwood / J. Miller) Island Music, BMI
2. **NO OTHER BABY** 3:21
(B. Watson / D. Bishop) Melody Trails, BMI
3. **MISTAKES** 3:19
(R. G Feldman) Jensongs Music, ASCAP
4. **IT MUST BE LOVE** 3:44
(B. McDill) Hall Clement, BMI
5. **SUCH A GOOD WOMAN (Proud In The Street)** 3:14
(R. Cook / J. Cymbal) Short Johns Music,
BMI / Roger Cook Music, BMI

PRODUCED BY SPENCER DAVIS &
ALLAN McDOUGALL

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EVER LAND

JACK ASHFORD

HOTEL SHEET

EVERLAND 036

SIDE ONE

1. HOTEL SHEET (5:29)
2. I'LL FLY TO YOUR OPEN ARMS (4:01)
3. THIS AIN'T JUST ANOTHER DANCE SONG (4:07)
4. HI MOM, HI AL (4:57)

MAGIC DISC

© 1967 Jack Ashford
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Made in Europe

EVER LAND

JACK ASHFORD

HOTEL SHEET

EVERLAND 036

SIDE TWO

1. SHAR (3:44)
2. GET RIGHT ON TOP (Cause I Need Someone) (5:59)
3. I'M SO GLAD (3:10)
4. FUNKY DISCO PARTY (5:28)



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Made in Europe



TUTT BAND

EVERLAND 012

SIDE 1
33-1/3 RPM

1. She' Got It Going
(Jackie Tutt, Gregg Henderson, Billy Rogers, Paris Simmons)

2. Can't Let Go
(Jackie Tutt, Billy Rogers, Clonda Brittman)

3. Procrastinator
(Billy Rogers, Jackie Tutt, Vincent Parker)

4. This Time We'll Win
(Jackie Tutt, Billy Rogers, Clonda Brittman)

5. Get It On
(Billy Rogers, Jackie Tutt)



TUTT BAND

EVERLAND 012

SIDE 2
33-1/3 RPM

1. Love Is Dangerous
(Jackie Tutt, Billy Rogers, Gregg Henderson, Paris Simmons)

2. Shake Me
(Clonda Brittman, Robert Guilliaum, Jackie Tutt)

3. Party Blues
(Paris Simmons, Jackie Tutt)

4. We're Gonna Have Fun Tonight
(Jackie Tutt, Billy Rogers)

5. This Time We'll Win: (Instrumental)
(Billy Rogers, Jackie Tutt)

EVER LAND

STERLING HARRISON

ONE SIZE FITS ALL

EVERLAND 033

SIDE ONE

1. ONE SIZE FITS ALL (H. Beatty)
2. ABBA-DABBA-DO (H. Beatty / R. Davis)
3. JAMAICA (H. Beatty / B. Holland)
4. STAR CHASER (B. Holland / R. Davis)
5. TAKE IT ALL THE WAY (H. Beatty)



phonorecords

℗ 1981 Phono Records
©+℗ 2018 The Everland Music Group
Made in Europe


EVER
LAND
STERLING HARRISON
ONE SIZE FITS ALL
EVERLAND 033
SIDE TWO
1. YOU'VE GOT THAT THING (H. Beatty / B. Holland)
2. JUMP IN THE MIDDLE OF LOVE (H. Beatty / B. Holland)
3. I FEEL THE LOVE (B. Holland / C. Parks / H. Beatty)
4. SHE'S SO SENSITIVE (B. Holland / H. Beatty)
phonorecords
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©+℗ 2018 The Everland Music Group
Made in Europe


EVER
LAND
MEL PRODUCTION BAND
TRYING TO GET OUT OF HERE
EVERLAND 026
SIDE ONE
1. INTRO
2. PATTI DUKE HUSTLE
3. WIGGLE ON UP
MARVEL
℗1980 Melvin Waiters
℗+© 2019 The Everland Music Group
Made in Europe


EVER
LAND
MEL PRODUCTION BAND
TRYING TO GET OUT OF HERE
EVERLAND 026
SIDE TWO
1. TRYING TO GET OUT OF HERE
2. IT'S GONNA BE ALRIGHT
3. LADY OF MY LIFE
MARVEL
℗1980 Melvin Waiters
℗+© 2019 The Everland Music Group
Made in Europe


EVER
LAND
ALEX BROWN
IN SEARCH OF LOVE
EVERLAND 019
SIDE ONE
I'M NOT RESPONSIBLE (M. Higgins / A. Brown)
SOMETHING (G. Harrison)
YOU MOVE ME (M. Higgins / A. Brown)
PLEASE DON'T LEAVE ME (M. Higgins / A. Brown)
I'LL STILL BE THERE (M. Higgins / A. Brown)
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Made in Europe

EVER LAND

ALEX BROWN
IN SEARCH OF LOVE

EVERLAND 019

SIDE TWO

BABY YOU'RE RIGHT (M. Higgins / A. Brown)
TURN AROUND, LOOK AT ME (J. Kapehart)
I'M IN LOVE (M. Higgins / A. Brown)
HAVE I (M. Higgins / A. Brown)
THE CHINA DOLL (M. Higgins / A. Brown)

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Made in Europe


EVER
LAND
RUBY ANDREWS
BLACK RUBY
EVERLAND 021
SIDE ONE
(I WANT TO BE)
WHATEVER IT TAKES TO PLEASE YOU (R. Eaton, R. Williams & R. Harris)
OVERDOSE OF LOVE (R. Eaton, R. Williams & R. Braxton)
THE LOVE I NEED (F. Bridges, R. Knight & R. Eaton)
DIDN'T I FOOL YOU? (R. Eaton, R. Williams & R. Harris)
YOU MADE A BELIEVER OUT OF ME
(F. Bridges, R. Eaton & R Knight)
ZODIAC
℗ 1972 Ruby Andrews, Zodiac Records
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Made in Europe


EVER
LAND
RUBY ANDREWS
BLACK RUBY
EVERLAND 021
SIDE TWO
GOOD 'N PLENTY (R. Eaton, R. Williams & R. Harris)
YOU OLE BOO BOO YOU (R. Eaton, & R. Williams)
JUST LOVIN' YOU (F. Bridges, R. Knight & R. Eaton)
MY LOVE IS COMIN' DOWN (R. Eaton, R. Williams & W. Huffman)
HOUND DOG (M. Stoller & J. Leiber)
ZODIAC
℗ 1972 Ruby Andrews, Zodiac Records
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Made in Europe

Alive

Gary - Chilling Out

EVERLAND 006



SIDE 1

LOOKS LIKE YOUR FUNK
(Gary Hairston)

SCARED AT NIGHT
(Gary Hairston)

A MAN
(Gary Hairston)

STAY
(Gary Hairston)

Alive

Gary - Chilling Out

EVERLAND 006

SIDE 2

PEOPLE
(Gary Hairston)

ME, MYSELF, AND I
(Gary Hairston)

LEROY
(Gary Hairston)

WOOP, TEE, DOO
(Gary Hairston)

EVERLAND

STARVUE

UPWARD BOUND

EVERLAND 029

SIDE ONE

UPWARD BOUND (Keith Blake, Victor J. Hughes, Andre Morgan)

LOVE AFFAIR (Keith West, Gary Young)

BODY FUSION (Judy Davis)

℗ 1980 Lil Ric Music
℗+© 2018 The Everland Music Group
Made in Europe

EVER LAND

STARVUE

UPWARD BOUND

EVERLAND 029

SIDE TWO

STARVUE (Keith West, Gary Young)

PUT THE BS ASIDE (Judy Davis, Victor J. Hughes, Jonathon Collins)

LOVE STRUCK (Keith Blake, Andre Morgan, Victor J. Hughes, Lester Falconer III)

YOU AND ME (Judy Davis)

℗ 1980 Lil Ric Music
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Made in Europe


URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH) VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN
STEREO
ST 33
℗ 1973
HARVEST
1C 062-29 479
A
Seite 1
GEMA
INSIDE
1. Land Of No Body (Eloy) 17:14
ELOY
MADE IN GERMANY

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH) VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

STEREO

ST 33

℗ 1973

HARVEST

1C 062-29 479

B

Seite 2

GEMA

INSIDE

1. Inside (Eloy) 6:35
2. Future City (Eloy) 5:35
3. Up And Down (Eloy) 8:23

ELOY

MADE IN GERMANY

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This Side

Serpentine

Pauper's daughter and I

November

Other Side

Seven days awake

Give me no "Roses"

Like INOBE GOD

One more day

daily 32 715

CAN-OUT OF REACH



daily 32 715

R106
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PARNASSUS

A TREASURY OF THE SPOKEN WORD

THE HEROIC SOUL: POEMS OF PATRIOTISM

Readers

*ARNOLD MOSS **R. E. JOHNSON ***JAY JOSTYN

DL 9044
MG 5358

Side 1

The Star Spangled Banner* (Key)
Landing Of The Pilgrim Fathers** (Hemans)
Barbara Frietchie** (Whittier)
Washington* (Lowell)
When Lilacs Last* (Whitman)
The Building Of The Ship* (Longfellow)
The People's Anthem* (Elliott)
Liberty* (Whitman)
I Hear America Singing* (Whitman)
Old Ironsides*** (Holmes)

LONG PLAY 33 1/3 RPM


DECCA
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PARNASSUS
A TREASURY OF THE SPOKEN WORD
THE HEROIC SOUL: POEMS OF PATRIOTISM
Readers
*JAY JOSTYN **ARNOLD MOSS
DL 9044
MG 5359◆
Side 2
Ballad Of The Boston Tea Party* (Holmes)
Battle Hymn Of The Republic* (Howe)
O Captain, My Captain** (Whitman)
Breathes There A Man** (Scott)
Nathan Hale* (Finch)
Ballad Of Bunker Hill* (Hale)
American Independence* (Hopkinson)
Valley Forge* (Read)
Song Of Marion's Men* (Bryant)
God Give Us Men* (Holland)
LONG PLAY 33⅓ RPM

soloat

CHANGE THE WORLD



TRY, TRY

PSEUDONYM

soloat

CHANGE THE WORLD



TRY, TRY

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VP99.076

soul art

CHANGE THE WORLD



TRY, TRY

PSEUDONYM

soloat

CHANGE THE WORLD



TRY, TRY

VP99.076

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Billy Jones & Solat



Billy Jones & Solat

A. YOU´RE GONNA MISS ME
(B. Jones)

B. I´LL BE AROUND
(B. Jones)



PSEUDONYM

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VP99.075

Billy Jones & Solat



Billy Jones & Solat

A. YOU´RE GONNA MISS ME
(B. Jones)

B. I´LL BE AROUND
(B. Jones)



PSEUDONYM

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VPS8.075

Der Supernieren-Test

Sehr geehrter Tonbandamateur!

Als die Entwicklung unseres neuen Supernieren-Richtmikrofons MD 411 abgeschlossen war, stand für uns fest, daß dies unser bestes Richtmikrofon in der Amateurpreisklasse bis DM 180,– sein würde. Wir wußten auch, wie viele interessante Amateur-Tonbandaufnahmen unter akustisch ungünstigen Bedingungen wegen der Verwendung von Mikrofonen mit ungenügender Richtwirkung mißglückt waren. Meßtechnisch konnten wir nachweisen, daß das MD 411 über den gesamten interessierenden Frequenzbereich einen Bündelungsgrad von $> 3{,}5$ hat.

Aber was nützt diese Zahl einem Tonbandamateur, der einen Beweis braucht, daß sein nächstes Mikrofon auch in der Praxis eine bessere Richtwirkung haben wird als sein voriges, mit dem er unzufrieden ist? Welche praktische Bedeutung würde für ihn die belegbare Angabe haben, daß die Mehrzahl der bis heute auf dem Markt befindlichen Nierenmikrofone einen Bündelungsgrad von nur 2 bis 2,5 aufweist?

Deshalb entschlossen wir uns zum Supernieren-Test: Unserer laufenden Fertigung entnahmen wir ein Supernieren-Richtmikrofon MD 411 und ein hochwertiges Kugelmikrofon MD 21. Da wir selbst kein vergleichbares Nierenmikrofon mehr fertigen, beschafften wir vier derartige Mikrofone, von denen wir nach sorgfältiger Messung das beste für den Vergleich auswählten. Der Typ dieses Mikrofons darf nach deutschem Wettbewerbsrecht nicht genannt werden.

Die drei Mikrofone wurden auf einem Spezialstativ in einem solchen Abstand nebeneinander montiert, daß eine gegenseitige Beeinflussung ausgeschlossen war. Um einen gleichmäßigen Besprechungsabstand sicherzustellen, wurden die drei Mikrofone auf einem Kreisbogen mit dem Radius 40 cm angeordnet, in dessen Mittelpunkt sich der Mund des Sprechers befinden sollte.

Alle drei Mikrofone wurden, um konstruktionsbedingte geringfügige Empfindlichkeitsunterschiede auszuschalten, über drei getrennte Vorverstärker mit einem geradlinigen Frequenzgang von 20 . . . 20.000 Hz $\pm$ 2 dB an eine Umschaltvorrichtung geführt, die durch Tastendruck jeweils eines der drei Mikrofone auf den Eingang eines Studiotonbandgerätes mit der Bandgeschwindigkeit 38 cm/sek zu schalten erlaubte. Die Regler der Vorverstärker wurden unter Benutzung einer Schallquelle konstanter Lautstärke so eingestellt, daß der aus 40 cm Entfernung abgegebene Nutzschall bei allen drei Mikrofonen zur Abgabe identischer Pegel führte.

Mit diesem Versuchsaufbau beginnt unsere Dokumentations-Schallplatte. Im schalltoten Raum des 3. Physikalischen Institutes der Universität Göttingen gibt der Sprecher zunächst eine Einführung in die Problemstellung. Dann wird der Meßaufbau in den Hallraum des 3. Physikalischen Institutes der Universität Göttingen verlegt. Der nun folgende Teil der Dokumentations-Schallplatte lief ohne Unterbrechung genau so ab, wie es vom Sprecher geschildert wird.

Das Umschalten der drei Mikrofone übernahm der Sprecher selbst; lediglich das weiße Rauschen wurde von einem neutralen Techniker zugeschaltet. Weitere Personen befanden sich nicht im Hallraum. Die Bedienung des außerhalb des Hallraums befindlichen Studiotonbandgerätes wurde ebenfalls von neutralen Technikern übernommen. Die Aussteuerung wurde während der gesamten Aufnahmezeit im Hallraum nicht verändert.

Sennheiser electronic verbürgt sich für die Richtigkeit der vorstehenden Erläuterungen und erklärt sich ausdrücklich bereit, den beschriebenen Test in Gegenwart etwaiger Zweifler bei Übernahme der Kosten in vorher abzustimmender Höhe zu wiederholen.

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Sennheiser electronic · 3002 Bissendorf · Postfach 1066


solat
STEREO
45 RPM
SIDE A
5:11
PSEUDONYM
VP99.076
MCPS
CHANGE THE WORLD
(F.W. Douglas)
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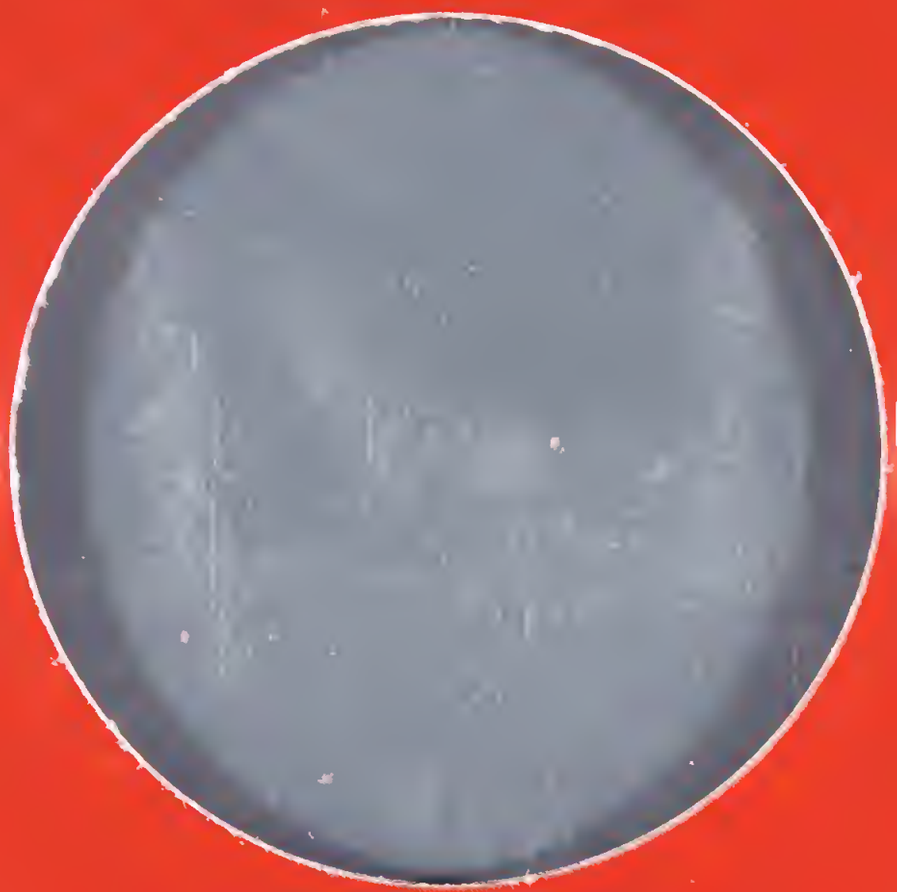

solat
STEREO
45 RPM
SIDE B
3:05
PSEUDONYM
VP99.076
MCPS
TRY, TRY
(F.W. Douglas)
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MADE IN HOLLAND.
solat
STEREO
45 RPM
SIDE A
5:11
PSEUDONYM
VP99.076
MCPS
CHANGE THE WORLD
(F.W. Douglas)

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solat

STEREO
45 RPM
SIDE B
3:05



PSEUDONYM

VP99.076
MCPS

TRY, TRY

(F.W. Douglas)

Billy Jones & Solat

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STEREO
45 RPM
SIDE A
3:35



PSEUDONYM

VP99.075
MCPS

YOU´RE GONNA MISS ME

(B. Jones)

Billy Jones & Solat

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STEREO
45 RPM
SIDE B
4:24



PSEUDONYM

VP99.075
MCPS

I'LL BE AROUND

(B. Jones)


Billy Jones
& Solat
STEREO
45 RPM
SIDE A
3:35
PSEUDONYM
VP99.075
MCPS
YOU´RE GONNA MISS ME
(B. Jones)
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Billy Jones & Solat



STEREO
45 RPM
SIDE B
4:24

PSEUDONYM

VP99.075
MCPS

I'LL BE AROUND

(B. Jones)

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DER SUPERNIEREN-TEST

Copyright Control

(627 306 A)



M 45

Dokumentation eines Mikrofon-Vergleichs
im 3. Physikalischen Institut
der Universität Göttingen

DER SUPERNIEREN-TEST



Copyright Control

(627 306 B)

M 45

Dokumentation eines Mikrofon-Vergleichs
im 3. Physikalischen Institut
der Universität Göttingen

DİSKOTÜR PLAKÇILIK LİMİTED ŞİRKETİ TARAFINDAN PLAĞA ALINMIŞTIR. ESERİN İMALÂTÇI VE MÜLKİYET HAKLARI MAHFUZDUR.

diskotür

TÜRKÇE
H.B.M.
SERİSİ

A

Perakende
FİATI:

DM - 1

DT
5001

12,50 TL.

Türk Malı

4'45''

Yüksek Sesle Çalınız

ERKİN KORAY

MEÇHUL

(Erkin Koray)


DİSKOTÜR PLAKÇILIK LİMİTED ŞİRKETİ TARAFINDAN PLAĞA ALINMIŞTIR. ESERİN İMALÂTÇI VE MÜLKİYET HAKLARI MAHFUZDUR.
dt
diskotür
diskotür
TÜRKÇE
H.B.M.
SERİSİ
B
Perakende
FİATI:
DM - 2
DT
5001
12,50 TL.
Türk Malı
3'30''
Yüksek Sesle Çalınız
ERKİN KORAY
VE...
(Erkin Koray)


ATLANTIC
45 R.P.M.
45-2734
INSTRUMENTAL
Pub., Cotillion-
Moo-Lah Co.,
BMI
Time: 2:47
A-19151 SP
PLUG SIDE
FUNKY JOHN
(J. Cameron-C. Johnson-C.B. Allen)
JOHNNY CAMERON & THE CAMERONS
Arranged by J. Cameron
Produced by J. Cameron & C. Johnson
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

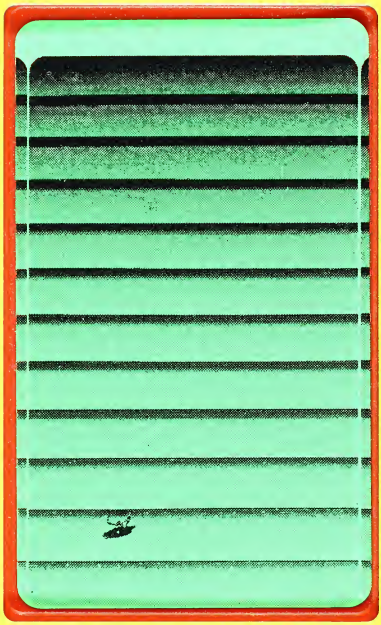

ATLANTIC
45 R.P.M.
45-2734
INSTRUMENTAL
Pub., Cotillion-
Moo-Lah Co.,
BMI
Time: 2:49
A-19152 SP
I LOVE YOU(YES I DO)
(C.B. Allen-J. Cameron)
JOHNNY CAMERON & THE CAMERONS
Arranged by J. Cameron
Produced by J. Cameron & C. Johnson
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


ATLANTIC
45 R.P.M.
45-2996
Pub., Famous Music, ASCAP
Time: 2:49
Arr. & Cond. by Arif Mardin
Produced by Arif Mardin
INSTRUMENTAL
ST-A-27699 SP
STEREO
THEME FROM
BANG THE DRUM SLOWLY
A PARAMOUNT PICTURE
(B. Hart & S. Lawrence)
ARIF MARDIN
℗ 1973 Atlantic
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


ATLANTIC
45 R.P.M.
45-2996
Pub., Pronto Music, BMI
Time: 4:28
Arr. & Cond. by Arif Mardin
Produced by Arif Mardin
INSTRUMENTAL
ST-A-17021 SP
STEREO
MIDNIGHT WALK
(A. Mardin)
ARIF MARDIN
From Atlantic LP 8222
℗ 1973 Atlantic
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


Made in France
ROULETTE
DISTRIBUTED BY
vogue
BIEM
45 VR. 195047
(45 VR 195047 A)
SERIE
FASHION
RICHARD
MARKS
Produced by
Hillton Prod.
FUNKY FOUR CORNERS 2'28
(Richard Marks)
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Made In France
ROULETTE
DISTRIBUTED BY
disques vogue
BIEM
45 VR. 19504
(45 VR 195047 B)
SERIE
FASHION
RICHARD
MARKS
Produced by
Hillton Prod.
FUNKY FOUR CORNERS 2'25
(instrumental)
(Richard Marks)
MADE IN U.S.A. BY ROULETTE RECORDS, INC.
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CH 69

life & death @home

BASE
MENT
LABS



HI-FI

VXPX 026

¥1,200

VHS

BEANIE SIGEL

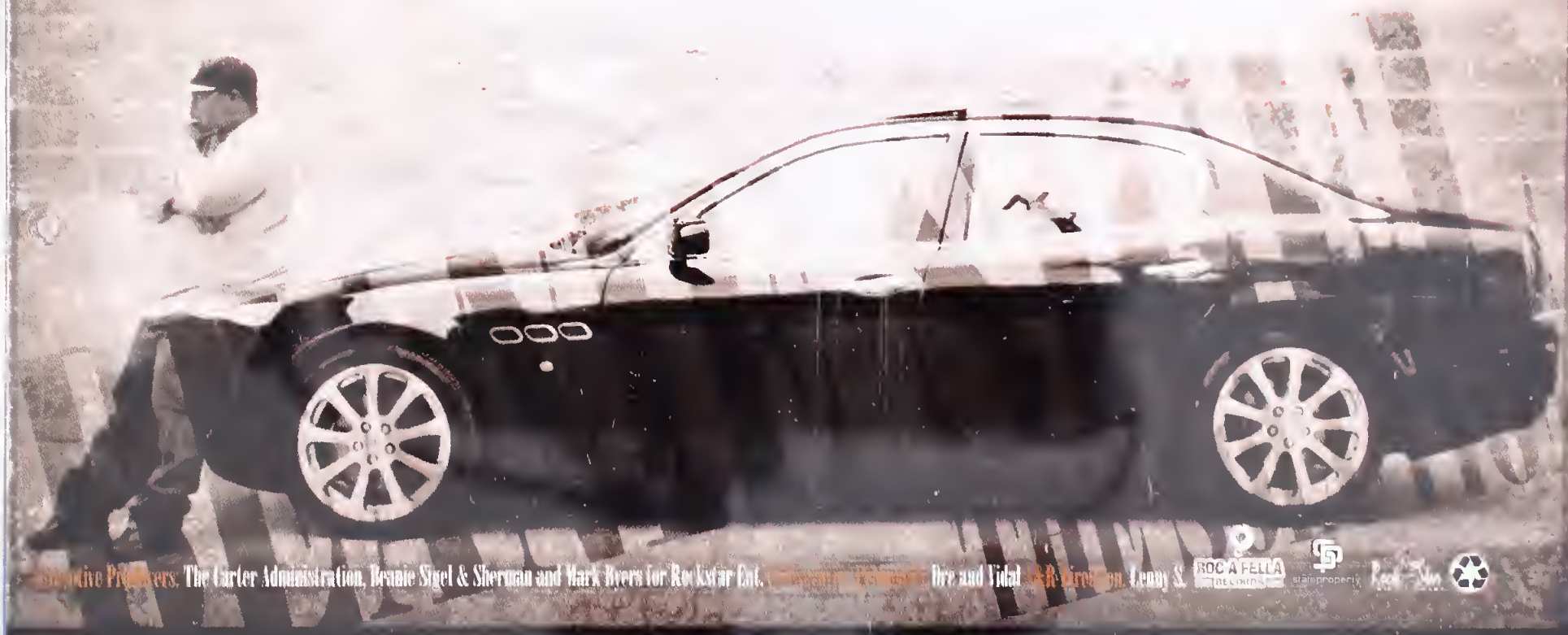
THE SOLUTION



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STDDPROMO ST02

1. All The Above feat. R. Kelly 2. 'Bout That (Let Me Know) 3. U Ain't Ready 4 Me feat. Styles P 4. Go Low feat. R. City 5. Gutted feat. [illegible]
6. Shake It For Me feat. Diddy, Ghostface Killah & Peedi Peedi 7. I'm In 8. H.I.E.H. 9. What They Gonna Say To Me 10. The Day
11. Rain (Bridge) feat. Scarface & Raheem DeVaughn 12. Dear Self (Can I Talk To You) 13. Prayer feat. Raheem DeVaughn



Executive Producers: The Carter Administration, Beanie Sigel & Sherman and Mark Byers for Rockstar Ent. [illegible] Dre and Tidal [illegible] Jay-Z [illegible] Young X.

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BEANIE
SIGEL
THE SOLUTION
Executive Producers: The Carter Administration, Beanie Sigel & Sherman and Mack Bass for Rockstar Ent.
Co-Executive Producers: Dre and Vidal
A&R Direction: Lenny S
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Rockstar
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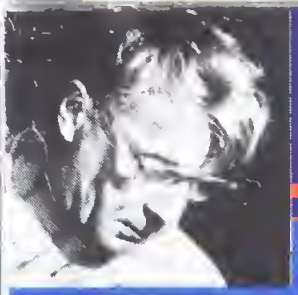
Tchaikovsky

"PATHÉTIQUE" SYMPHONY · ROMEO AND JULIET

BOSTON SYMPHONY / MUNCH

The Aristocrat of Orchestra





THE IMMORTAL ART OF CHARLES MUNCH Vol.11

チャイコフスキー
Piotr Ilyich Tchaikovsky (1840-93)

交響曲 第6番 ロ短調 Op.74「悲愴」 45:30
SYMPHONY No.6 In B Minor, Op.74 "PATHÉTIQUE"

1 I. Adagio ; Allegro non troppo 〔18:13〕
2 II. Allegro con grazia 〔7:46〕
3 III. Allegro molto vivace 〔8:54〕
4 IV. Adagio lamentoso 〔10:30〕

Recorded March 12, 1962

5 幻想序曲「ロメオとジュリエット」 19:05
ROMEO AND JULIET (Overture-Fantasy)

Recorded April 3, 1961

Total Playing Time 64:47

指揮：シャルル・ミュンシュ
Conductor : Charles Munch

ボストン交響楽団
BOSTON SYMPHONY ORCHESTRA

Recorded in Symphony Hall, Boston
ADD STEREO

COMPACT disc DIGITAL AUDIO

98・5・21 ㊐
98・5・21 ㊍
00・5・20 ㊏

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THE IMMORTAL ART OF
CHARLES MUNCH





Tchaikovsky
SYMPHONY No.6 In B Minor, Op.74 "PATHÉTIQUE"
ROMEO AND JULIET (Overture-Fantasy)

CHARLES MUNCH conducting BOSTON SYMPHONY ORCHESTRA

BVCC
7912
(74321-56859-2)

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DIDDYDIRTYMONEY

LAST TRAIN TO PARIS
MIXER & CLUB DJ
POWER PACK

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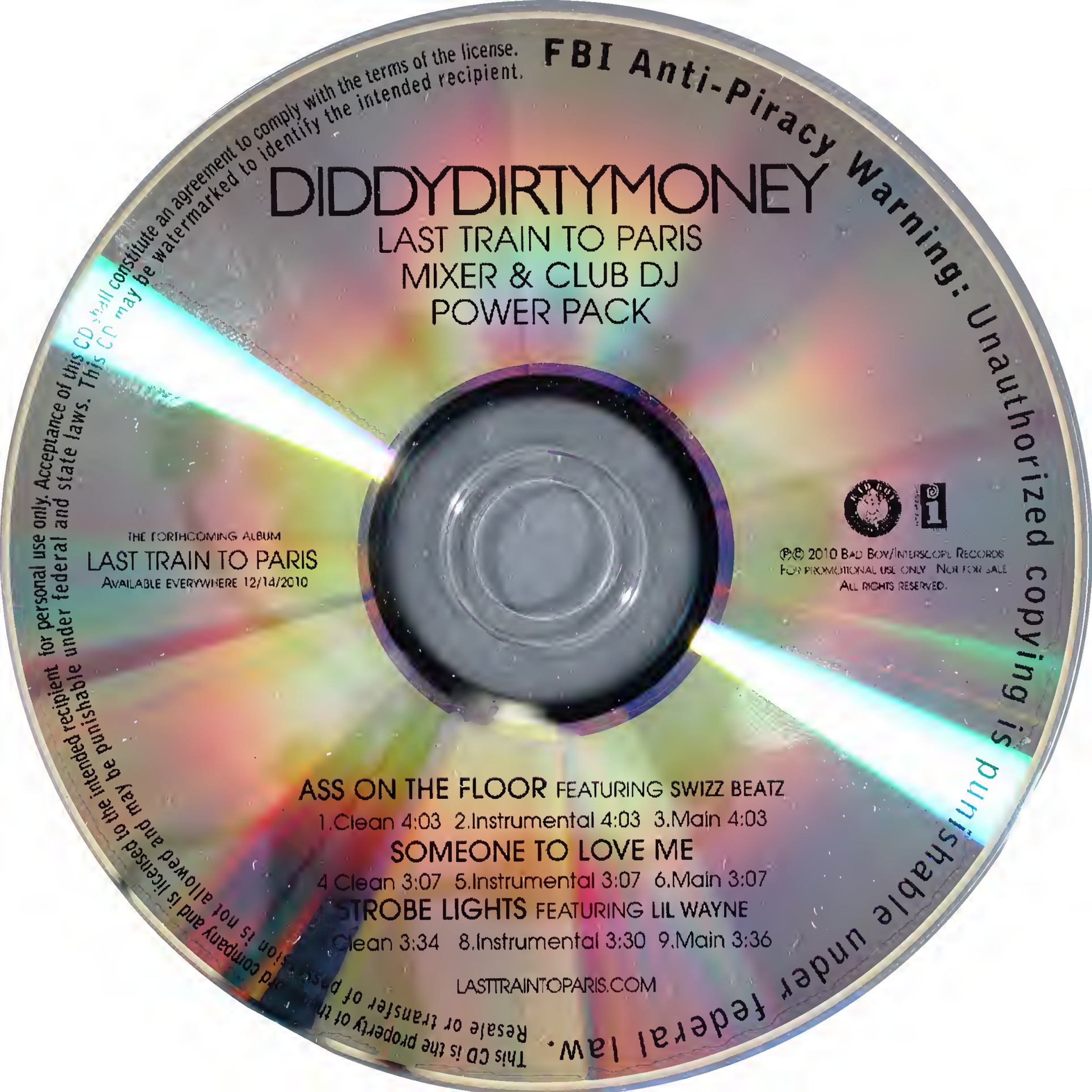
THE FORTHCOMING ALBUM
LAST TRAIN TO PARIS
AVAILABLE EVERYWHERE 12/14/2010

ASS ON THE FLOOR FEATURING SWIZZ BEATZ
1.Clean 4:03 2.Instrumental 4:03 3.Main 4:03

SOMEONE TO LOVE ME
4.Clean 3:07 5.Instrumental 3:07 6.Main 3:07

STROBE LIGHTS FEATURING LIL WAYNE
7.Clean 3:34 8.Instrumental 3:30 9.Main 3:36

LASTTRAINTOPARIS.COM


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LAST TRAIN TO PARIS
MIXER & CLUB DJ
POWER PACK
THE FORTHCOMING ALBUM
LAST TRAIN TO PARIS
AVAILABLE EVERYWHERE 12/14/2010
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ASS ON THE FLOOR FEATURING SWIZZ BEATZ
1.Clean 4:03 2.Instrumental 4:03 3.Main 4:03
SOMEONE TO LOVE ME
4 Clean 3:07 5.Instrumental 3:07 6.Main 3:07
STROBE LIGHTS FEATURING LIL WAYNE
Clean 3:34 8.Instrumental 3:30 9.Main 3:36
LASTTRAINTOPARIS.COM



MUSIC TELEVISION

UNPLUGGED

IN NEW YORK



1. About A Girl
2. Come As You Are
3. Jesus Doesn't Want Me For A Sunbeam
4. The Man Who Sold The World
5. Pennyroyal Tea
6. Dumb
7. Polly
8. On A Plain
9. Something In The Way
10. Plateau
11. Oh Me
12. Lake Of Fire
13. All Apologies
14. Where Did You Sleep Last Night

Produced by Nirvana and Scott Litt

AAD

DAVID GEFFEN COMPANY

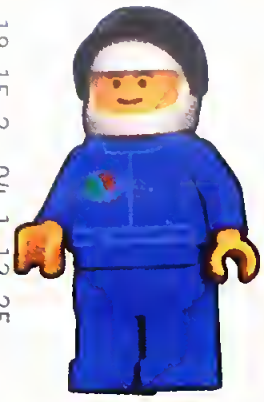
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DIDX 024909


PLASTIC
EATERS

ALL SONGS WRITTEN RECORDED
AND PRODUCED BY PLASTIC EATERS



18 15 2 04 1 12 25



19 20 1 13 5 18 19

0 80 19 20 1 14

TRACK 1 PASSED
[3 : 34]

TRACK 2 FALLING
[3 : 26]

TRACK 3 STARS IN MY SKY
[5 :10]

TRACK 4 SOMEWHERE SOMETHING
[4 :13]

PLASTIC EATERS

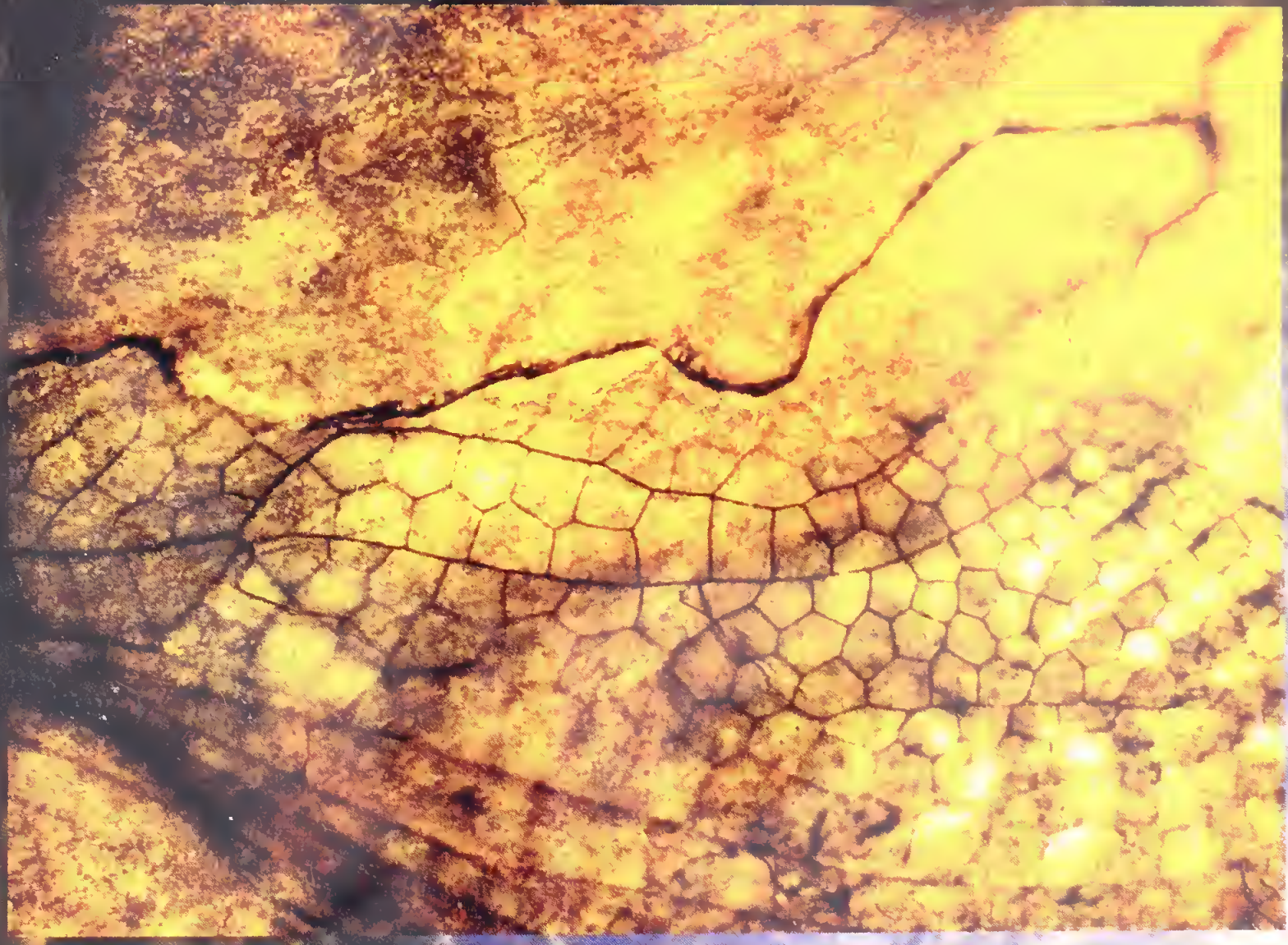
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music entertainment
COMPACT
disc
DIGITAL AUDIO
DIDX 046099
MADE IN USA
WME1

The Promises of Silence




hybryds • djen ajakan shean • steve roach • vidna obmana • jeff greinke • art of primitive sound •
ora • alio die • robert rich • saffron wood • black tape for a blue girl • temps perdu? • asbley/stor
PROJEKT


PROJEKT

90888-2

BILL LASWELL
Hear No Evil

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Published by Enemy Publishing (BMI)

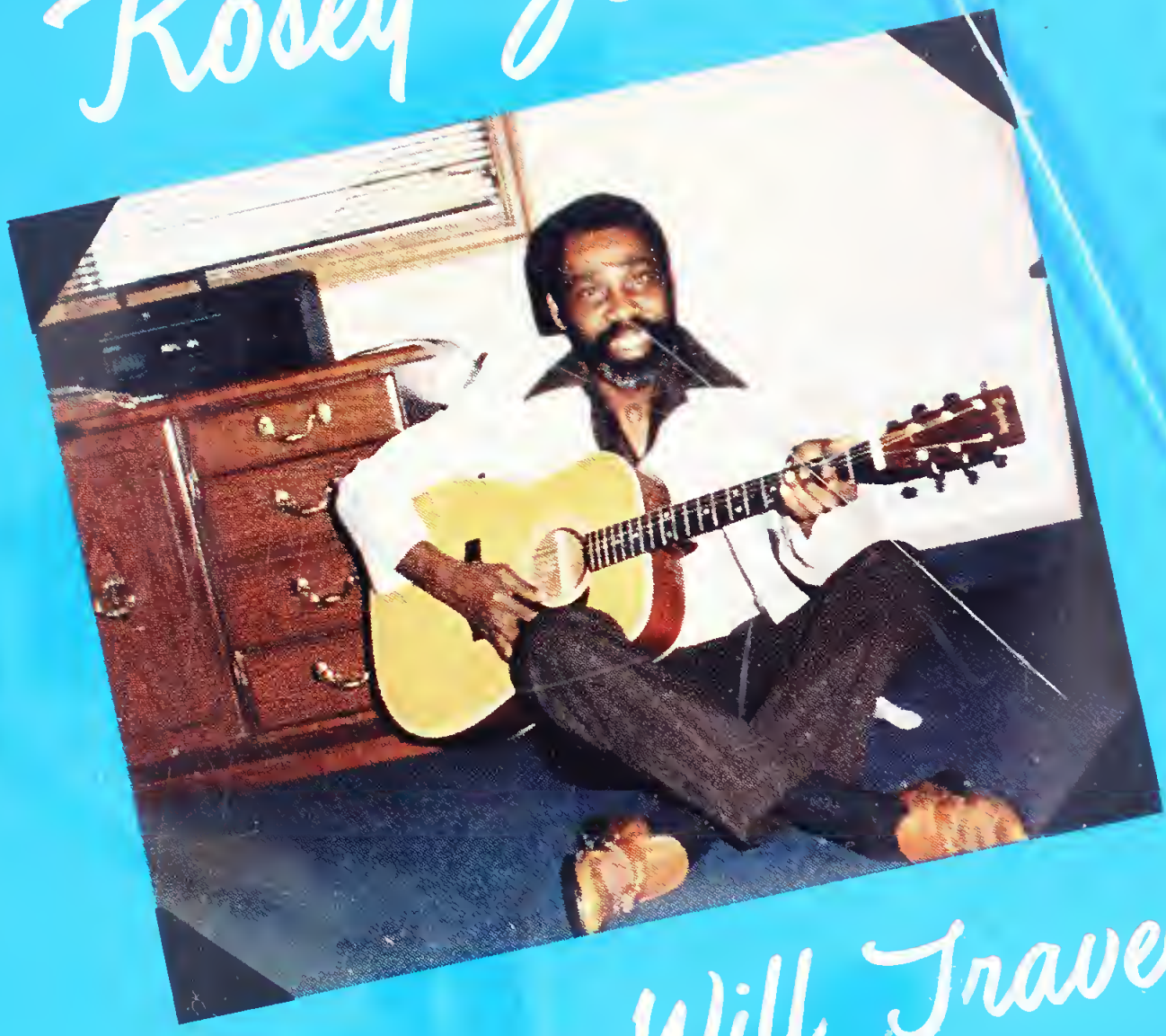


Virgin COMPACT disc DIGITAL AUDIO

See booklet for further details.

1. *LOST ROADS* 7:26
2. *BULLET HOLE MEMORY* 7:13
3. *ILLINOIS CENTRAL* 6:59
4. *ASSASSIN* 6:24
5. *STATIONS OF THE CROSS* . 7:13
6. *KINGDOM COME* 7:33

Rosey Jones



Have Love Will Travel

1. **Money Turns Me On** (4:04) VOCAL
2. **Money Turns Me On** (4:03) TV MIX
3. **Money Turns Me On** (4:03) INSTRUMENTAL
4. **Do Me, Do Me** (6:03)
5. **Have Love Will Travel** (2:58) VOCAL
6. **Have Love Will Travel** (2:59) TV MIX
7. **Have Love Will Travel** (2:57) INSTRUMENTAL

Produced by: Rosey Jones
Written by: Rosey Jones/Wickett Productions (BMI)
Recorded & Mixed at: Sigma Sound Studios, Philadelphia, PA
Mastered at: Masterwork Recording, Philadelphia, PA

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Rosey Jones

Have Love Will Travel



Wickett Productions
WK-12743

COMPACT disc DIGITAL AUDIO

1. **Money Turns Me On** (VOCAL)
2. **Money Turns Me On** (TV MIX)
3. **Money Turns Me On** (INSTRUMENTAL)
4. **Do Me, Do Me**
5. **Have Love Will Travel** (VOCAL)
6. **Have Love Will Travel** (TV MIX)
7. **Have Love Will Travel** (INSTRUMENTAL)

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of applicable laws.

Konscious MindZ

1. **DOGZ-N-DA-FRAT**

Lyrics: Shafiq Khalim
E. Andre Stanley

2. **KONSCIOUS MINZ IS HERE**

Lyrics: Shafiq Khalim
E. Andre Stanley

3. **DOGZ-N-DA-FRAT**

Instrumental

4. **KONSCIOUS MINDZ IS HERE**

Instrumental

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Producer: **Joe Alfonsi**
Executive Producer: **Charles Thomas**
Pre-Production by **Douglas Grigsby III**
Shephafiah Harvey aka **D.J. Rock Steady**
All Tracks Programmed by **Douglas Grigsby III**
Recorded and Mixed @ **Sigma Sound**
Engineered by **Ron Shaffer**
Assistant Engineer: **Gordon Rice**
Pre-Production: **Studio 4**
Manufactured and printed by Disc Makers, Philadelphia, U.S.A.
Artist Consultant: **Kenneth Bey**

Special thanks to:
The Almighty Allah, Bobby Paulino, Sara Lindsay, Crew and Staff of AAA Emergency Ambulance and All Dogs in the Frat.

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For information call (215) 236-5575

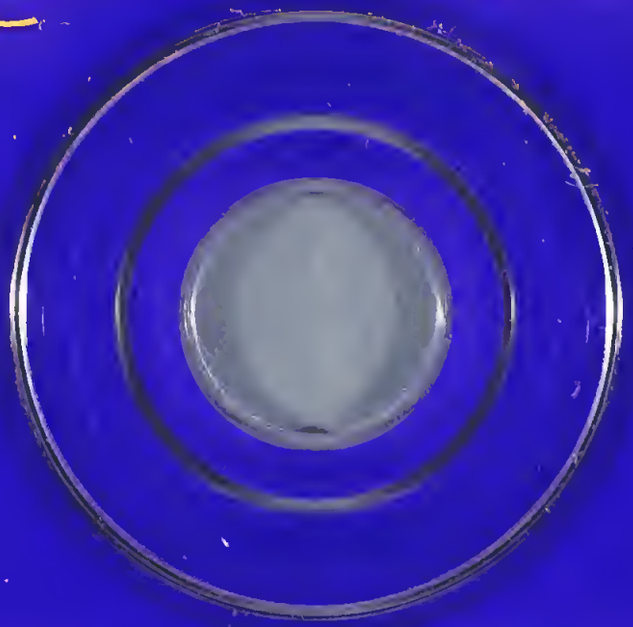
INSOMNIA
RECORDS


steven BERKOWITZ
EC(S)TASIS


steven BERKOWITZ
EC(s)TASIS
m s f
30:37:09
ecstasis - an overpowering emotion or
ecta - the lengthening of an ordina
(s)TASIS
0:19:05
stasis - a state of equllibrium caused by equal op
tas to extend or make long
music for digit
ra
ECHNICA
NYC.
Fluid Music, Inc.
For more aesthetic
Steven
175 Fifth Avenue
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LATERAL
m o t i o n

Konscious MindZ

INSOMNIA
RECORDS



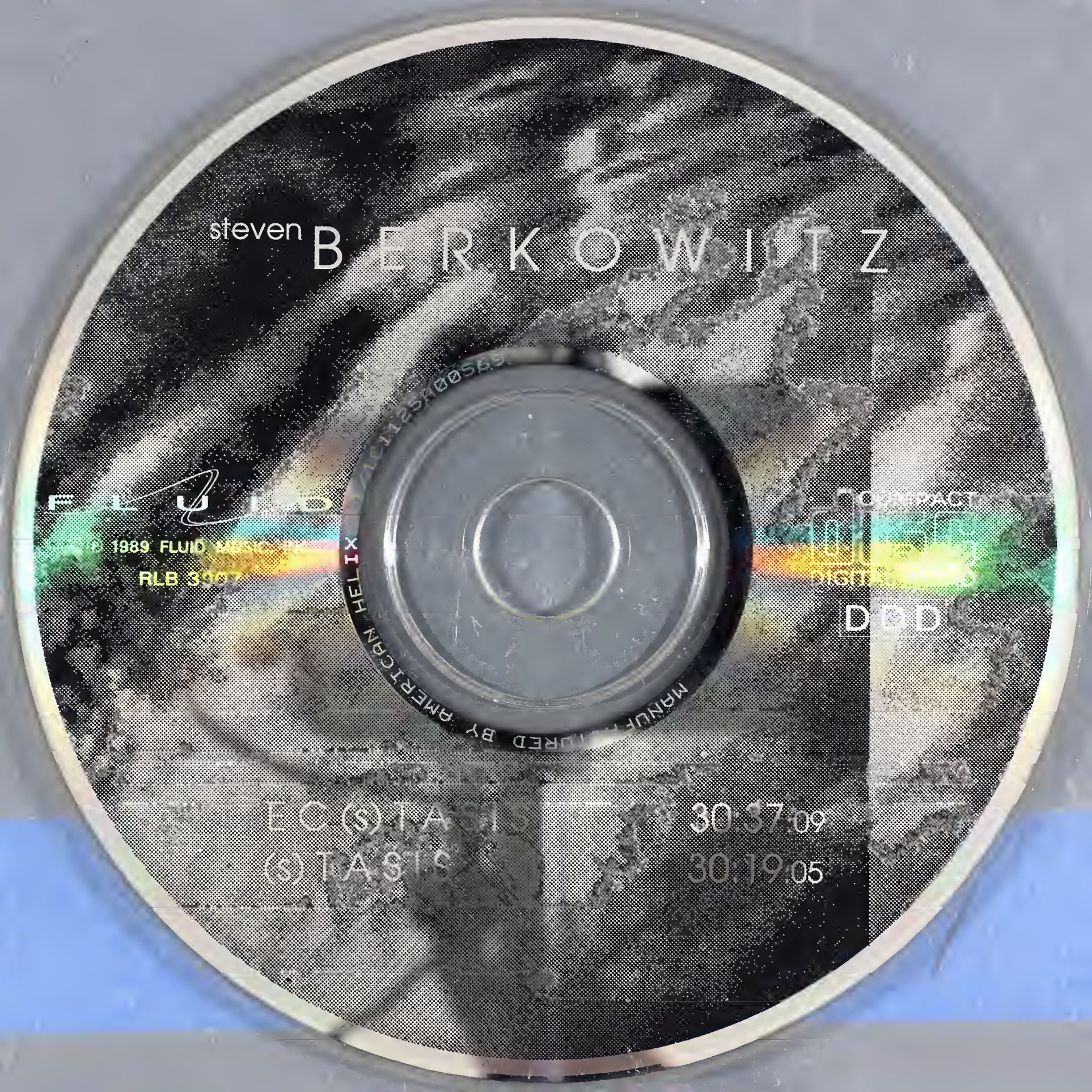
COMPACT
disc
DIGITAL AUDIO

MADE IN USA
DIDX 022245
2433

1. DOGZ-N-DA-FRAT
2. KONSCIOUS MINZ IS HERE
3. DOGZ-N-DA-FRAT
   Instrumental
4. KONSCIOUS MINDZ IS HERE
   Instrumental

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steven BERKOWITZ
FLUID
RLB 39
DDD
MANUFACTURED BY AMERICAN HELIX
EC(S)TASY
(S)TASIS
30:37:09
30:19:05


Lost in the Garden of Delay
Barnz

Barnz - Lost in the Garden of Delay

1. Hammer Dulcimer Octet - 4:35
   Barnz - 8 hammer dulcimers

2. Darkness - 10:48
   Barnz - sampled chainsaws, frogs, Reong & pots,
   4 Hammond organs, acoustic guitars,
   sampled whirlies, 3 electric guitars

3. In The Garden - 5:57
   Barnz - 2 autoharps, electric guitar

4. Zyther Madness - 6:36
   Barnz - 3 autoharps

5. Age of Jubilation - 9:13
   George Locke - feedback
   Barnz - drum machine, 2 drum sets, tamborine,
   ride cymbal, hi hat, SEPTA turnstile, conga, cow bells
   drum, Rhodes piano, sampled cowbells, electric guitar,

6. Candy Cane - 2:52
   Barnz - drum machine, 7 electric guitars, 2 bass guitars
   6 Rhodes pianos

7. Via Graleve - 9:08
   Barnz - 3 Hammond organs

8. Skyline - 6:29
   Barnz - 2 autoharps, tubulon w/feedback

9. Nirvana- 7:38
   Barnz - lots of hammer dulcimers,
   sampled whirlies



All Music Recorded at Barnzstuff Studio,
Produced and Engineered by David Barnes
All music composed by David Barnes -
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More info

David Barnes
(617) 335-9002
barnzstuff@hotmail.com
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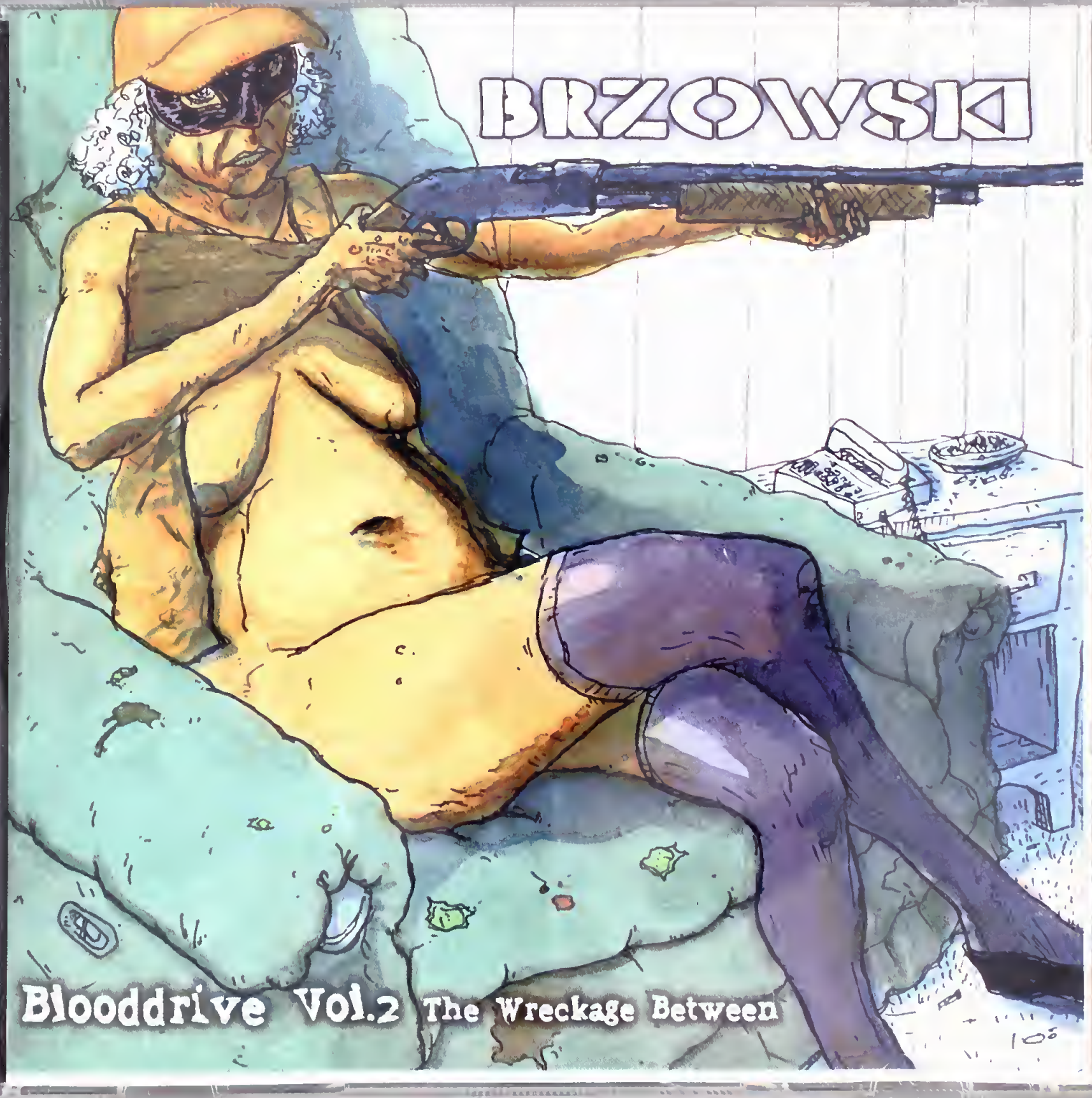
Barnz

Lost in the Garden of Delay



1. Hammer Dulcimer Octet - 4:35
2. Darkness - 10:48
3. In The Garden - 5:57
4. Zyther Madness - 6:36
5. Age of Jubilation - 9:13
6. Candy Cane - 2:52
7. Via Graleve - 9:08
8. Skyline - 6:29
9. Nirvana - 7:38

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Barnzstuff@Hotmail.com


BRZOWSKI
Blooddrive Vol.2 The Wreckage Between



THIS IS NOT MY NEW ALBUM. IT IS A COLLECTION OF NEW,OLD,RARE,COLLABORATIVE, AND ABORTED MUSIC SPANNING 2004-2008. SOUND QUALITY VARIES, SO JUST PLAY IT ALL LOUD AND THAT SHOULD WORK THE KINKS OUT. THIS OFFICIAL BOOTLEG FEATURES SHIT-TONS OF TALENTED ARTISTS I'VE WORKED WITH OVER THE LAST FEW YEARS, AND SO I WOULD STRONGLY ADVISE YOU TO GO ON AND BUY SOME OF THEIR MUSIC AS WELL, DAMNIT.

THIS RELEASE IS DEDICATED TO EVERY HUMAN THAT CAME UP TO ME ON THE ROAD SAYING " HEY MAN IS BLAH-BLAH SONG YOU DID TONIGHT AVAILABLE TO PURCHASE?"... TO WHICH I'VE BEEN REPLYING A MANTRA OF "NOT YET" IN MANY CASES.

HERE YOU ARE, I HOPE YOU ENJOY IT... THE NEW ALBUM "A FITFUL SLEEP" WILL BE OUT IN THE COMING YEAR ON SOME RECORD LABELS.

PEAS+TANKS TO EVERYONE FOR YOUR CONTINUED SUPPORT...

-BRZOWSKI TFD POE MP FA AMB

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WWW.MILLEDPAVEMENT.COM contact: www.myspace.com/brzowski mp

6 14346 04263 3


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RECORDED IN SEXOPHONIC SOUND

PORNO SONIC

unreleased 70s porno music

featuring

pora king

ron jeremy



PORNOSONIC

UNRELEASED 70s PORNO MUSIC

featuring porn king ron jeremy

DICK DAGGER'S THEME
From the 1972 film "Dick Daggers Big Dick Dilemma"

CRAMMING FOR COLLEGE
From the 1973 film "Cramming for College"

NICE N' SLEAZY DOES IT
from the 1972 film "If it ain't Easy it ain't Sleazy"

SPIDERPUSSY
from the 1972 film "SpiderPussy"

SPECIAL DELIVERY
From the 1975 film "A Happy Ass"

SEX STARVED SECRETARIES
From the 1974 film "Takin' Dictation"

PREPARE FOR TAKE OFF
From the 1976 film "Mile High Club"

HER MAGIC CARPET
From the 1974 film "Donna Does Denise"

LAYING PIPE
From the 1974 film "Plumbers Delight"

SPIDERPUSSY (SLIGHT RETURN)
From the 1976 film "SpiderPussy 2: Caught in the Web"

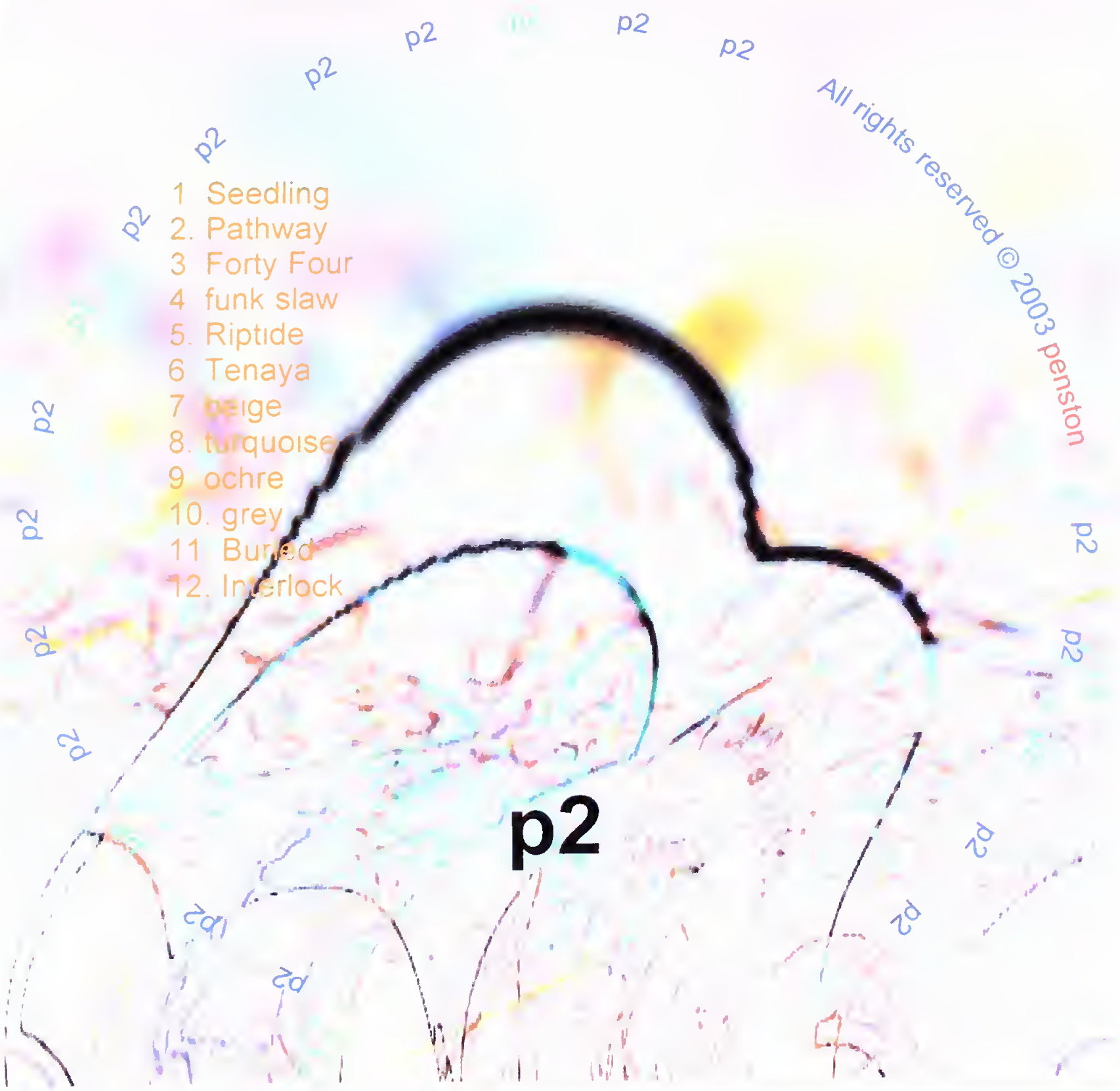
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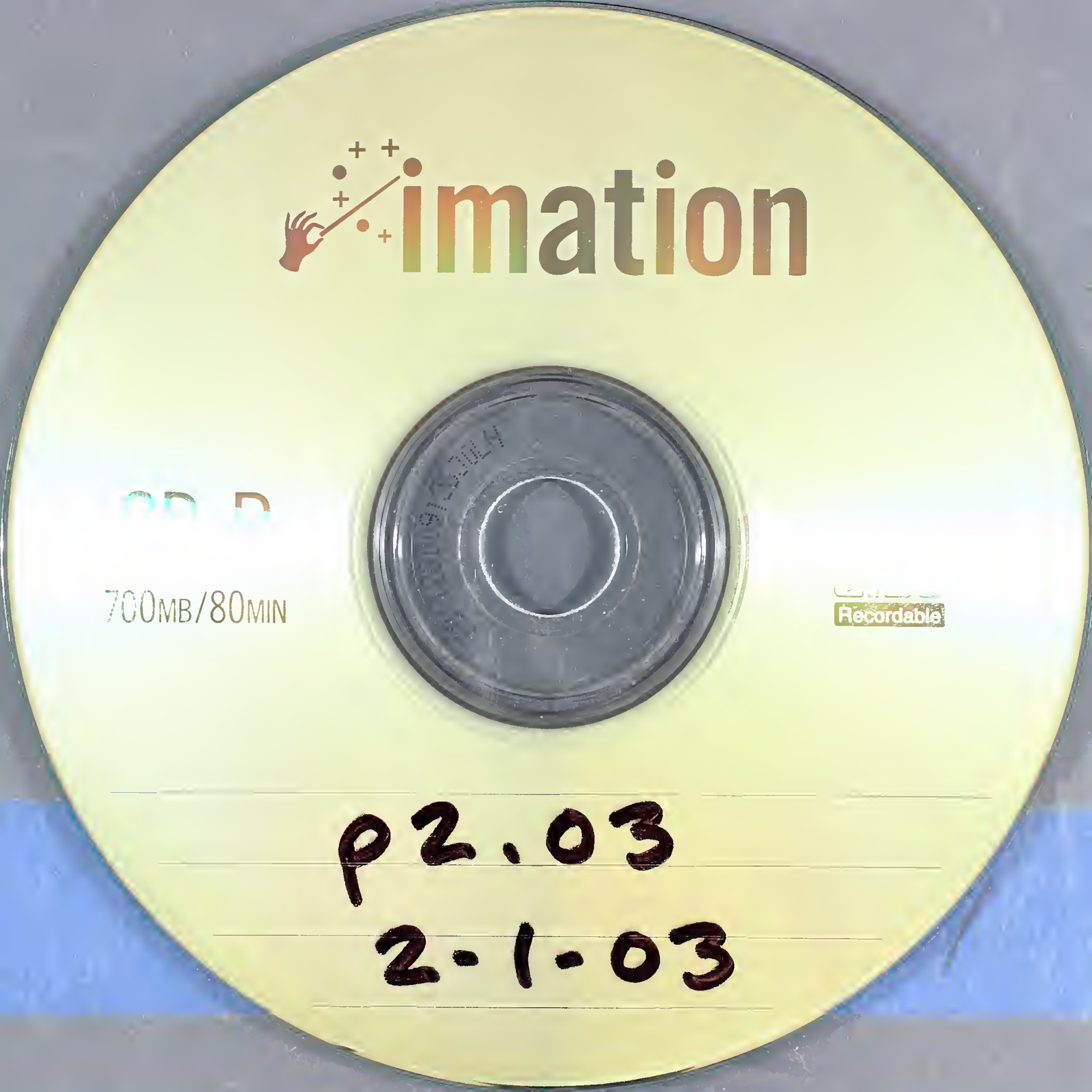
www.pornosonic.com

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PORNO SONIC


1 Seedling
2. Pathway
3 Forty Four
4 funk slaw
5. Riptide
6 Tenaya
7 beige
8. turquoise
9 ochre
10. grey
11 Buried
12. Interlock
p2
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imation
700MB/80MIN
Recordable
p2.03
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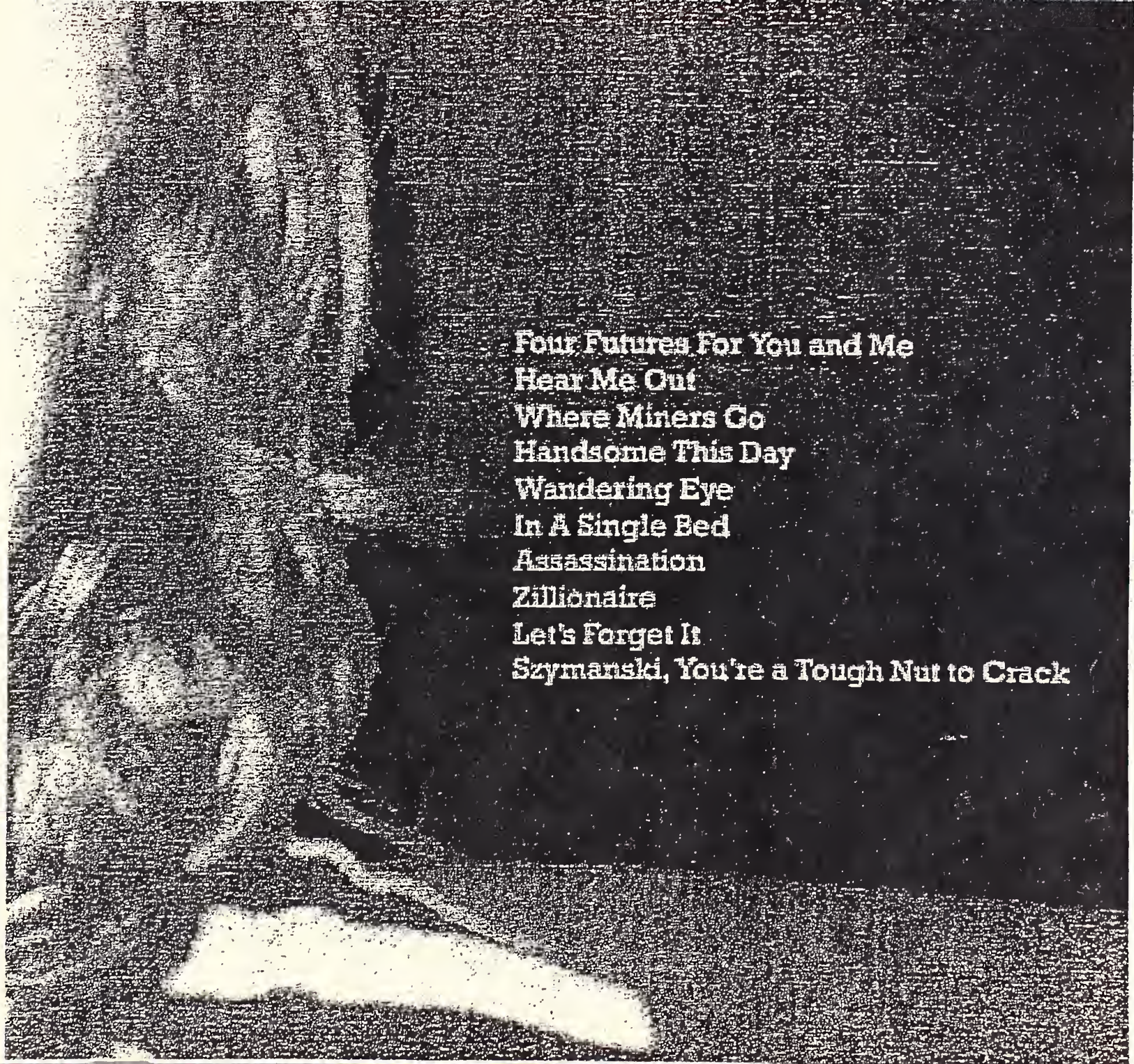
penston

New Sky	3:32	© 1990 Zornes Kiltgaard
Bell	2:54	© 2002 penston
Silly Movements	1:56	© 1982 Found Objects
Tenaya	2:00	© 2002 penston
Clashes	1:59	© 2002 penston
Tub Water Tuna	4:46	© 1990 Zornes Kiltgaard
MWh	2:47	© 2002 penston
Interlock	2:30	© 2002 penston
Frankly	0:27	© 2002 penston
Everybody	2:24	© 2002 penston
Show Me	2:19	© 2002 penston

Front cover “April” by penston. All rights reserved © 2002 penston



P


Four Futures For You and Me
Hear Me Out
Where Miners Go
Handsome This Day
Wandering Eye
In A Single Bed
Assassination
Zillionaire
Let's Forget It
Szymanski, You're a Tough Nut to Crack



Produced by Gina Pensiero and Ebate
in Ann Arbor, Michigan, 2005 and 2006.

Music made with many electric and acoustic guitars, several bass guitars, a couple drum kits, voices (Emily and Gina), ukelele, banjos, melodica, chord organ, Casio, Concertmate 900, tambourine, ibuprofen, whisks, fenugreek. Instruments thanks to Ali Jakobsen, Bryan Locke, Geebus, Chris Bathgate, Black Elk, Ben Ayer, & Caleb Cummings. Everything played by Gina or Emily except drums on Assassination and drums and bass on Zillionaire by Matt Jones.

Thanks to Gina, without whom I'd be singing alone in a cardboard box. To Matt for hott traxx in the 11th hour. Also to Jesse Kropf for the obituary, Sarah Szymanski and P'arry Drew for the song title, my Black Elk fam, my family especially Mom & Dad, the Ann Arbor and Ypsilanti local music scene, my friends and all my babies at St. Paul's.

This album is for Irene, Laurie and Isaac.

i am
janet!



iajlr 005 iamjanet.com myspace.com/emilybate

Emily Bate

Hiss and Hum



EVIL GOD REVIVAL



From The Heart Of Darkness



1.UNHOLY POSSESSION
2.EVIL GOD REVIVAL
3.THE FALLEN CENTURIES A.D.
4.I AM ANTICHRIST
5.VENGEANCE OF THE DEVIL
6.WAR OF THE WORLDS
7.HEAVEN IS DEAD
8.GOD OF MALEVOLENCE
9.DEMONIAC
10.SHE DEVIL
11. THORN IN THE FLESH - OF THE UNIVERSE
12.THE GOTHIC
13.DEVILBLOOD
14.OF MAN AND BEAST

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Evil God Revival

From The Heart Of Darkness



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and Evil God Revival
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DIDX 035767

1. Unholy Possession
2. Evil God Revival
3. The Fallen Centuries A.D.
4. I Am Antichrist
5. Vengeance Of The Devil
6. War Of The Worlds
7. Heaven Is Dead
8. God Of Malevolence
9. Demoniac
10. She Devil
11. Thorn In The Flesh Of The Universe
12. The Gothic
13. Devilblood
14. Of Man And Beast


love revolution



1. Alisyn's Imaginary Friend, 3:12 • 2. Daze Of Lazy Jane, 3:28 • 3. Dark Blue, 3:04
4. Raggedy Anne, 3:38 • 5. Stoney Playground, 3:56
6. Freaky Kinda' Strange, 4:05 • 7. Love Revolution, 4:26

7 36492 97772 7

Produced by David Ivory

212 N. 12th Street, Suite 3, Phila., PA 19107
Contact Ivory Productions 215-977-9777 or e-mail at:
ivory@netaxs.com or www.ivoryproductions.com

IVORY PRODUCTIONS

love revolution



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COMPACT disc DIGITAL AUDIO
IP9777
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Jonika Groove Music BMI
Ivory/Woodward Music BMI
MADE IN USA

Produced by David Ivory

1. Alisyn's Imaginary Friend, 3:12 • 2. Daze Of Lazy Jane, 3:28
3. Dark Blue, 3:04 • 4. Raggedy Anne, 3:38
5. Stoney Playground, 3:56 • 6. Freaky Kinda' Strange, 4:05
7. Love Revolution, 4:26


BIG
melting hopefuls
viva la void e.p.
1. White Light
2. Turn on the Turn-Off
3. Blackie
4. She's a Big Boy Now
5. What Gets Me Up
6. Oh, Davey
7. Pulling an Allnighter
on Myself
8. Good Things
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BIG POP
Waiting. hopeful
Viva la Vida



Vanessa




marantz
63
COMPACT
disc
DIGITAL AUDIO
DLJA1 3359Q63
RECORDING DATA
RECORDABLE
MADE IN JAPAN · FABRIQUÉ AU JAPON

TITLE DATE

Vanessa

* Disk ID

2. 1. Show Me
B. Sigler

3. 2. Lurking
V. Tindall Tindall

4. 3. He's My Guy
Tindall Tindall Jones

5. 4. Don't Wanna Cry Anymore
V. Tindall Tindall

6. 5. Don't know What to Do
V. Tindall

© 1998

Si me dejo llevar



Melissa

Si me dejo llevar ("If I let myself go")


Melissa
COMPACT disc DIGITAL AUDIO
DIDX 062164
MISA0598
Si me dejo llevar
("If I let myself go") (4:21)
Si me dejo llevar (Inst.)
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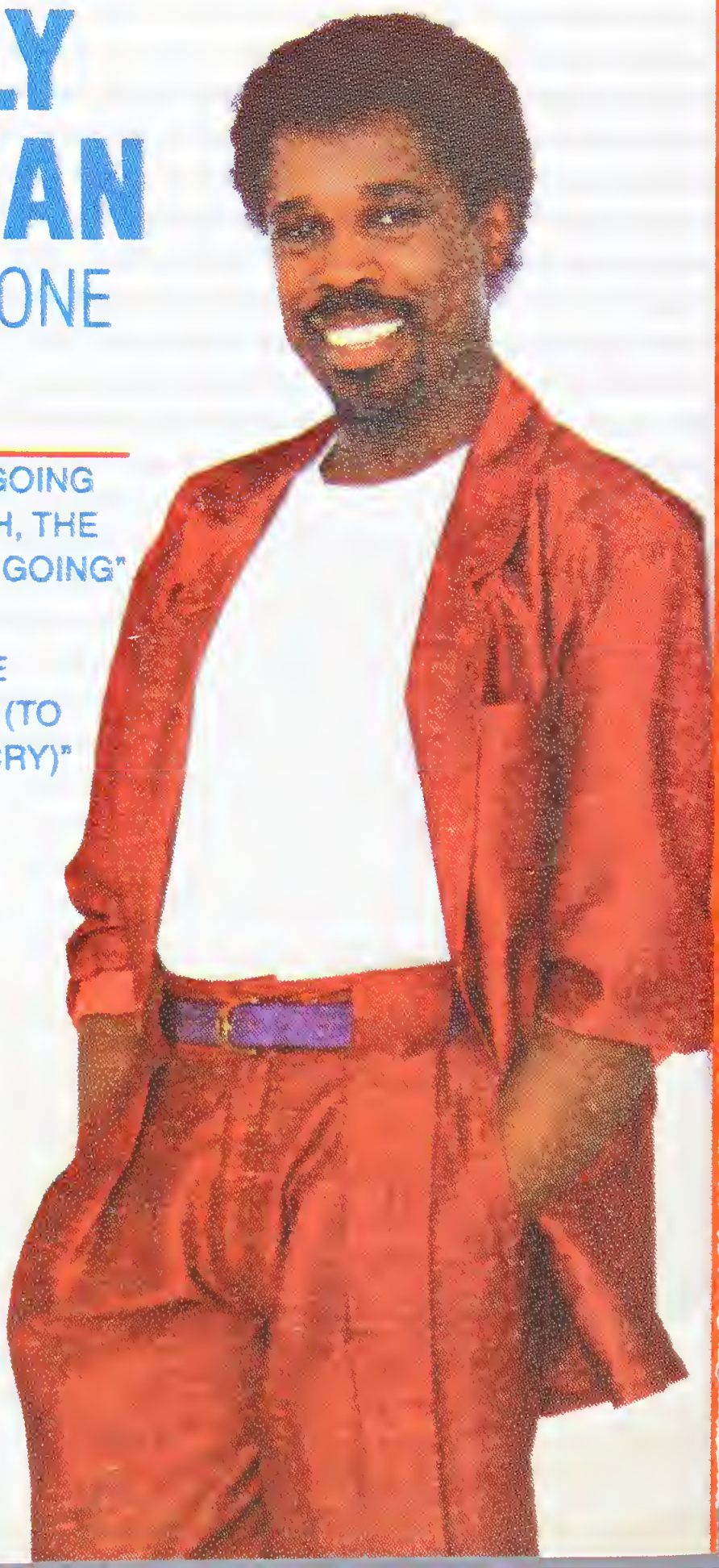
LOVE ZONE

INCLUDES
THE #1 HIT

"WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING"

PLUS

"THERE'LL BE SAD SONGS (TO MAKE YOU CRY)"



BILLY OCEAN

SIDE ONE

When The Going Gets Tough, The Tough G
(W. Brathwaite, B. Eastmond, R.J. Lange

Love Zone
(W. Brathwaite, B. Eastmond, B. Ocean)

Without You
(W. Brathwaite, B. Eastmond, B. Ocean)

There'll Be Sad Songs (To Make You Cry)
(W. Brathwaite, B. Eastmond, B. Ocean)

SIDE TWO

Bitter Sweet
(W. Brathwaite, B. Eastmond, B. Ocean)

It's Never Too Late To Try
(W. Brathwaite, B. Eastmond, B. Ocean,

Showdown
(W. Brathwaite, B. Eastmond, B. Ocean,

Promise Me
(J. Butler, J. Skinner)

Love Is Forever
(W. Brathwaite, B. Eastmond, B. Ocean)

Produced by Barry J. Eastmond and Wayne
The Going Gets Tough, The Tough Get Goi
Executive Producer: Robert John 'Mutt' Lar

OVER

ONE
When The Going Gets Tough, The Tough Get Going*
Love Zone
Without You
There'll Be Sad Songs (To Make You Cry)
TWO
Bitter Sweet
It's Never Too Late To Try
Showdown
Promise Me
Love Is Forever

JC8-8409



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Manufactured By
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BILLY OCEAN
LOVE ZONE

WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING ▪
LOVE ZONE ▪ WITHOUT YOU ▪ THERE'LL BE SAD SONGS (To Make You Cry)

JC8
8409



1

CRC

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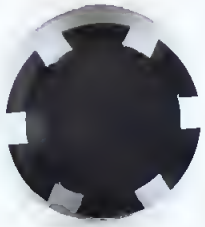
ARISTA

BILLY OCEAN
LOVE ZONE

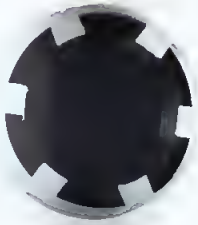
BITTER SWEET • IT'S NEVER TO LATE TO TRY • SHOWDOWN •
PROMISE ME • LOVE IS FOREVER

JC8
8409









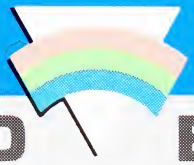
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ARISTA



PREVENTION'S



MIND BODY HEALING TAPES™

IMMUNE POWER

Fight off colds

◇

Defend against cancer

◇

Boost your resistance

IMMU
POWE

by The Editors of *PREVENT*

- Discover what top menu iten
  immune cells against invadir
- Find out how capturing your
  may keep you free from flu.
- Hear how practicing the art
  protect you from disease.
- Learn how to use your imagi
  program your body to stay h

MIND/BODY
HEALING TAPES™

IMMUNE POWER

A *PREVENTION*
MAGAZINE
AUDIOCASSETTE

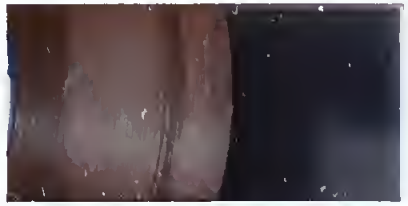
MIND/BODY HEALING TAPES™

IMMUNE POWER

© Rodale Press, 1989

Side One

23:06 min.



RODALE

A *PREVENTION* MAGAZINE AUDIOCASSETTE

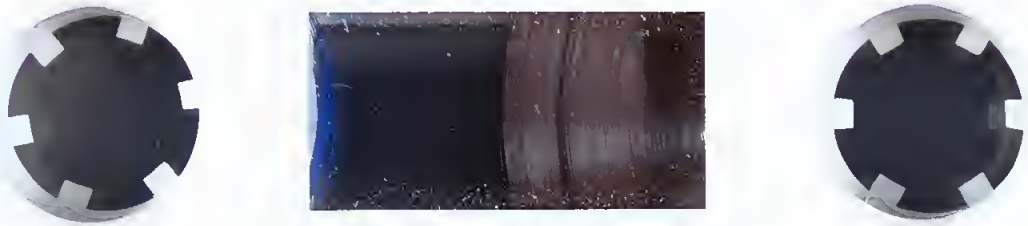
MIND/BODY HEALING TAPES™

IMMUNE POWER

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Side Two

23:10 min.



RODALE

A *PREVENTION* MAGAZINE AUDIOCASSETTE

SONGTIME

HOW TO SOLVE YOUR PROBLEMS



Reverend John DeBrine

Bible Studies of
Practical Christian Living

HOW TO SOLVE YOUR PROBLEMS

By Reverend John DeBrine

A Songtime Ministry

SIDE
1



SONGTIME

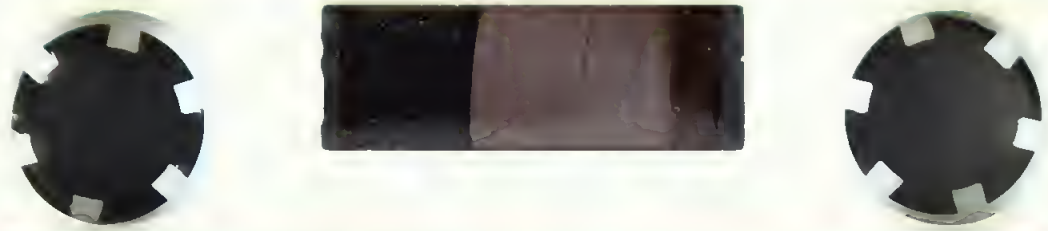
Box 350, Boston, Mass. 02101

HOW TO SOLVE YOUR PROBLEMS

By Reverend John DeBrine

A Songtime Ministry

SIDE
2



SONGTIME

Box 350, Boston; Mass. 02101

Pleasure Pointe



1) C'EST LA VIE -- (3:33)
c 1984 Ron Raymond

2) COLD WORLD -- (3:13)
c 1984 R. Raymond / R. Gabrels

3) B. E. W. -- (3:42)
c 1984 Ron Raymond

PLEASURE POINTE IS:

RON RAYMOND -- VOCALS
FRANCHE CARLSON -- VOCALS
CAMILLE SCHMIDT -- VOCALS
SCOTT FRANCIS MILLER -- GUITAR
BRYANT McNEIL -- BASS
ICHIRO TATSUHARA -- DRUMS
RICHARD IANNUZZI -- PERCUSSION

ADDITIONAL MUSICIANS:

3) B. E. W.

2) Cold World

1) C'est la vie

SIDE (A)

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Pleasure Pointe

1) C'est la vie

2) Cold World

3) B. E. W.

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Digitally Recorded
includes "Electric Slide"

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HULLY GULLY
GREEK-YIDDISH
ELVIRA

MERINGUE
CHARLESTON
ALLEY CAT
HUSTLE
NEW YORK

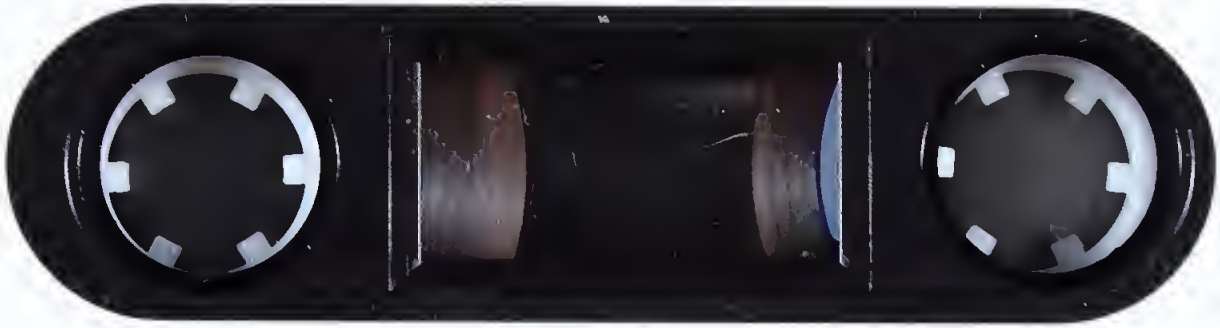
HX-PRO

FRANKIE BURKE #2

SIDE 1 LINE DANCE

SIDE 2 DANCE MUSIC

1



BEACON RESORT


SIDE 2 DANCE MUSIC

oaktown's 3·5·7



WILD & LOOSE

SIDE ONE

WE LIKE IT
SAY THAT THEN*
ROCK 'N' SOUL
IT'S A SHAME
3•5•7 STRAIGHT AT YO

SIDE TWO

YEAH, YEAH, YEAH
JUICY GOTCHA KRAZY
STUPID DEF YA'LL
I BETCHA WANNA TAKI

Produced by M.C. Hammer for
Co-Produced by James Earley
Executive Producer Wayne Edw
All Songs Composed by M.C. H
Composed by Oaktown's 3•5•7
Music by M.C. Hammer, James
Pilate, D.J. Redeemed, and Thr

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SIDE ONE — WE LIKE IT/
SAY THAT THEN/ROCK 'N' SOUL/
IT'S A SHAME/3•5•7 STRAIGHT AT YOU

SIDE TWO — YEAH, YEAH, YEAH/
JUICY GOTCHA KRAZY/
STUPID DEF YA'LL/BETCHA WANNA TAKE IT

Produced by M.C. Hammer for Bustin Productions
Co-Produced by James Earley
Executive Producer Wayne Edwards

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DIGITAL DOLBY HX PRO

WE LIKE IT • SAY THAT THEN • ROCK 'N' SOUL
IT'S A SHAME • 3•5•7 STRAIGHT AT YOU

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PROGRAM
1
C4-90926



HX PRO
S NR

Capitol
RECORDS

OAKTOWN'S 3•5•7
WILD & LOOSE


YEAH, YEAH YEAH • JUICY GOTCHA KRAZY
STUPID DEF YA'LL • I BETCHA WANNA TAKE IT
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PROGRAM
2
C4-90926
Capitol
RECORDS
OAKTOWN'S 3•5•7
WILD & LOOSE

VANILLA ICE



EXTREMELY LIVE

SIDE A

INTRO/ICE IS WORKIN' IT HOOKED STOP THAT TRAIN ROLLIN' IN MY S O ICE ICE BABY (THE MIAMI DROP MIX) HAVIN' A RONI THE V I P POSSE ONE BY ONE

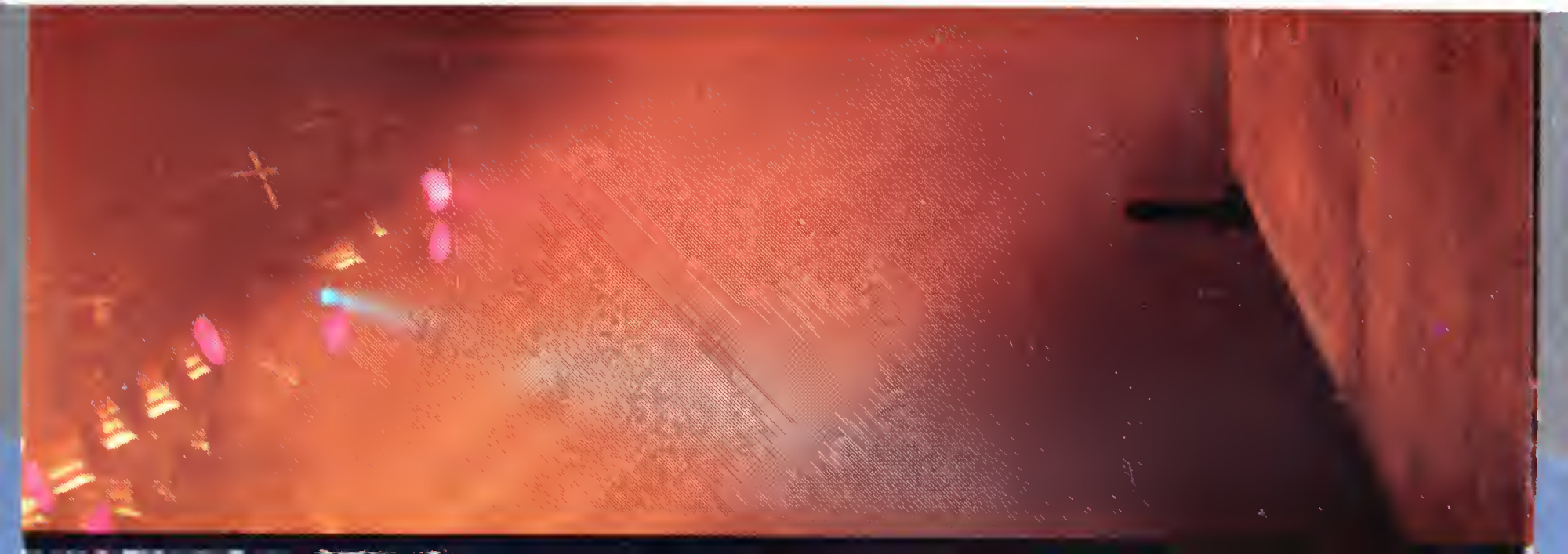
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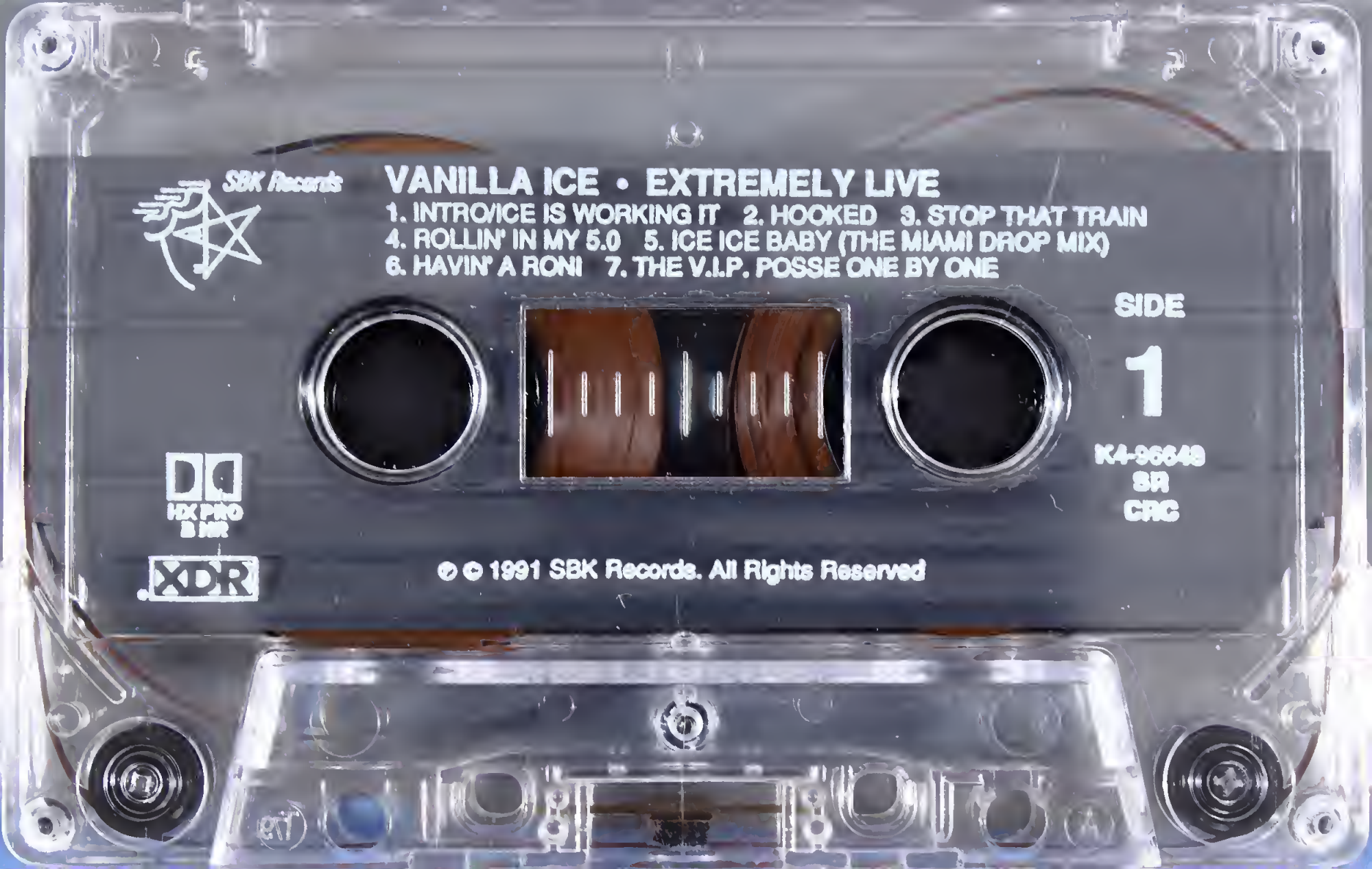
SIDE B

SATISFACTION LIFE IS A FANTASY ROAD TO MY RICHES, I LOVE YOU MOVE I LIKE IT PLAY THAT FUNKY MUSIC SATISFACTION (STUDIO VERSION)

DOLBY SYSTEM

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VANILLA ICE • EXTREMELY LIVE
1. INTRO/ICE IS WORKING IT 2. HOOKED 3. STOP THAT TRAIN
4. ROLLIN' IN MY 5.0 5. ICE ICE BABY (THE MIAMI DROP MIX)
6. HAVIN' A RONI 7. THE V.I.P. POSSE ONE BY ONE
SIDE
1
HX PRO
XDR
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SBK Records
VANILLA ICE • EXTREMELY LIVE
1. SATISFACTION 2. LIFE IS A FANTASY 3. ROAD TO MY RICHES
4. I LOVE YOU 5. MOVE 6. I LIKE IT 7. PLAY THAT FUNKY MUSIC
8. SATISFACTION (STUDIO VERSION)
SIDE
2
K4-96648
SR
CRC
HX PRO
B NR
XDR
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Another...
BAD
Creation
Cookin' At The Playground ya Know!
MOTC-6318

SIDE A

*Parents
*Playground
*Mental (So Pay Attention) Interlude
*Little Soldiers
*My World

0 20831 - 4199 - 4 03

SIDE B

*Iesha
#Spydermann
*That's My Girl
*Jealous Girl
#$A.B.C.

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PARENTS • PLAYGROUND • MENTAL (SO PAY ATTENTION) INTERLUDE •
LITTLE SOLDIERS • MY WORLD
© 1991 Motown Record Company, L.P.
1
MOTC
6318
SR
CRC
HIGH QUALITY
HX PRO
B NR
ANOTHER BAD CREATION
coolin' at the PLAYGROUND/ya know'


IESHA • SPYDERMANN • THAT'S MY GIRL •
JEALOUS GIRL • A.B.C.
℗ 1991 Motown Record Company, L.P.
2
MOTC
6318
SR
CRC
HiQ
HIGH QUALITY
HX PRO
B NR
ANOTHER BAD CREATION
coolin' at the PLAYGROUND/ya know'

New Edition



NEW EDITION

NEW EDITION

Side One

COOL IT NOW*
MR. TELEPHONE MAN**
I'M LEAVING YOU AGAIN*
BABY LOVE†
DELICIOUS†

Side Two

MY SECRET (DIDJA GITIT YET?)***
HIDE AND SEEK*
LOST IN LOVE†
KINDA GIRLS WE LIKE††
MARYANN†††

MCAC-5515

MCA

SIDE 1 ▫ *COOL IT NOW*• –*MR. TELEPHONE MAN*•• –
I'M LEAVING YOU AGAIN• –*BABY LOVE*▫ –
DELICIOUS▫
SIDE 2 ▫ *MY SECRET (DIDJA GITIT YET?)*••• –*HIDE
AND SEEK*• –*LOST IN LOVE*▫ –*KINDA GIRLS WE
LIKE*▫▫ –*MARYANN*▫▫

•Produced By Vincent Brantley & Rick Timas
For New Generation Productions
••Produced By Ray Parker, Jr.
•••Produced By Vincent Brantley, Bobby Hart &
Rick Timas
▫Produced By Richard Rudolph & Michael Sembello
▫▫Produced By Richard James Burgess
▫▫▫Produced By Peter Bunetta & Rick Chudacoff
For Ripe Productions

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NEW EDITION

COOL IT NOW ■ MR. TELEPHONE MAN ■
I'M LEAVING YOU AGAIN ■ BABY LOVE ■ DELICIOUS

MCC
5515



1

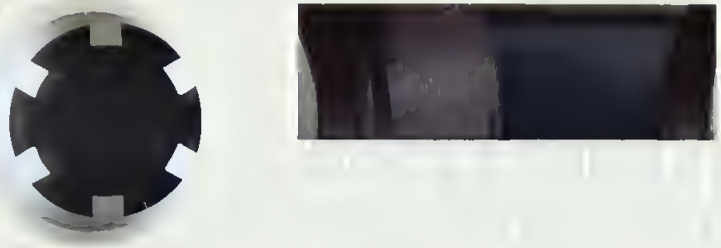
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NEW EDITION

MY SECRET (DIDJA GITIT YET?) ■ HIDE AND SEEK ■
LOST IN LOVE ■ KINDA GIRLS WE LIKE ■ MARYANN

MCC
5515



2

MCA

℗ 1984 MCA RECORDS, INC.

ALL FOR LOVE

New Edition



New Edition

MCA

DOLBY SYSTEM
DOLBY HX PRO

MCAC-5670

SIDE ONE

COUNT ME OUT
(Lyrics by Vincent Brantley, Music by Rick
PRODUCED BY VINCENT BRANTI
RICK TIMAS FOR NEW GENERAT
PRODUCTIONS, INC.

A LITTLE BIT OF LOVE (IS ALL
(Ric Wyatt, Jr. and Chris Perren)
PRODUCED BY RICHARD RUDOI
MICHAEL SEMBELLO

SWEET THING
(Danny Sembello, Richard Rudolph and
PRODUCED BY RICHARD RUDO
MICHAEL SEMBELLO

WITH YOU ALL THE WAY
(Carl Wurtz)
PRODUCED BY GEORGE TOBIN

LET'S BE FRIENDS
(Bernard Jackson, David Townsend and
PRODUCED BY VINCENT BRANT
RICK TIMAS FOR NEW GENERA
PRODUCTIONS, INC.

A JUMP & SHOOT PRODUC



MANAGEMENT AND DIREC
BILL DERN, RICK SMITH, STE

SIDE 1 □ *COUNT ME OUT – A LITTLE BIT OF LOVE (IS ALL IT TAKES) – SWEET THING – WITH YOU ALL THE WAY – LET'S BE FRIENDS*
SIDE 2 □ *KICKBACK – TONIGHT'S YOUR NIGHT – WHISPERS IN BED – WHO DO YOU TRUST – SCHOOL – ALL FOR LOVE*

A JUMP & SHOOT PRODUCTION
EXECUTIVE PRODUCERS:
JHERYL BUSBY AND BILL DERN

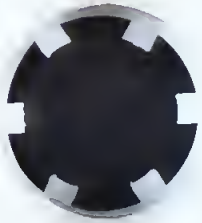


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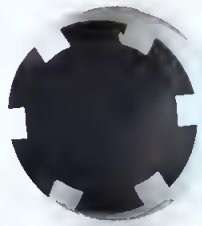
NEW EDITION - ALL FOR LOVE

COUNT ME OUT ■ A LITTLE BIT OF LOVE ■ SWEET THING ■
WITH YOU ALL THE WAY ■ LET'S BE FRIENDS

MCAC
5679







1

MCA

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NEW EDITION - ALL FOR LOVE

KICKBACK ■ TONIGHT'S YOUR NIGHT ■ WHISPERS IN BED ■
WHO DO YOU TRUST ■ SCHOOL ■ ALL FOR LOVE

MCAC
5679

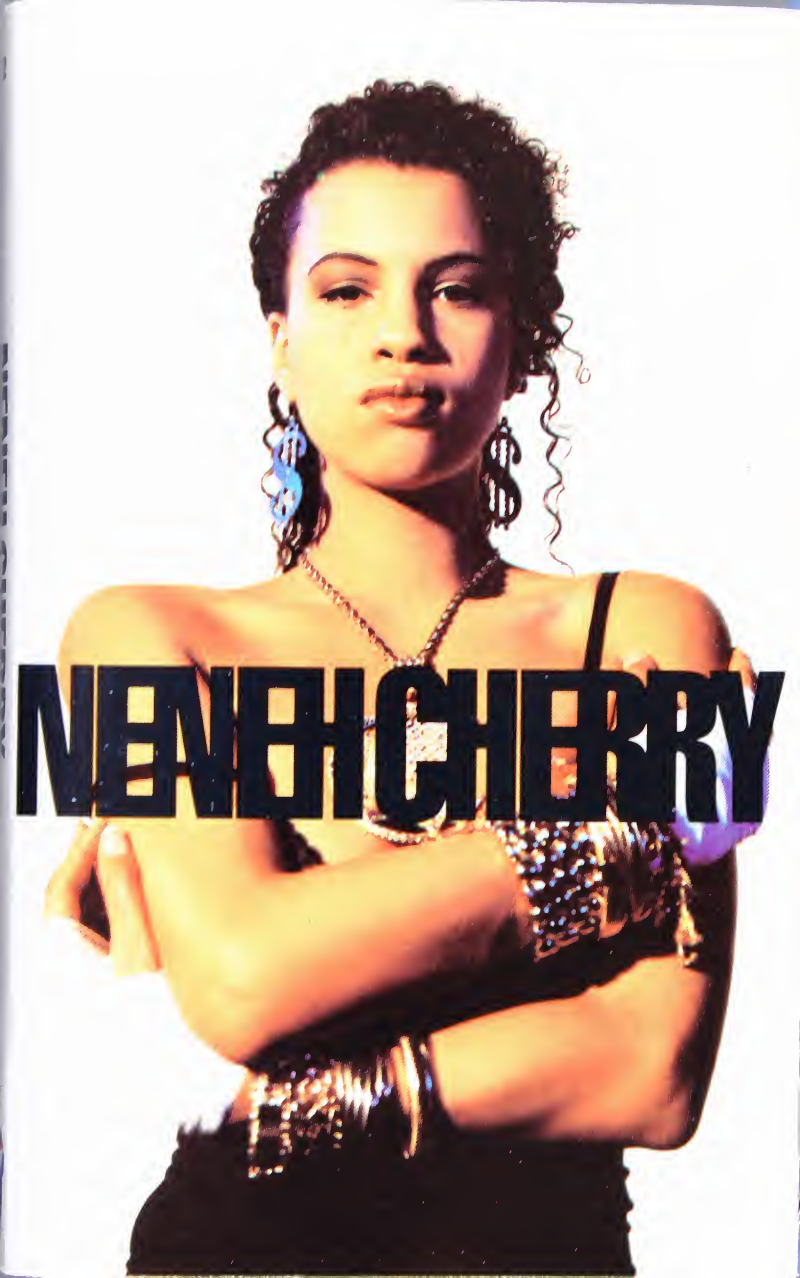


2

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CRC


NENEH CHERRY

0 7567-91252-4 8

ONE
BUFFALO STANCE. MANCHILD. KISSES ON THE WIND.
INNA CITY MAMMA. THE NEXT GENERATION.

TWO
LOVE GHETTO, HEART. PHONEY LADIES.
OUTRE RISQUÉ LOCOMOTIVE. SO HERE I COME.

PRINTED IN USA.




NENEH CHERRY • RAW LIKE SUSHI
BUFFALO STANCE • MANCHILD • KISSES ON THE WIND •
INNA CITY MAMMA • THE NEXT GENERATION
Virgin
91252-4
SR
1
A CIRCA RECORDS PRODUCTION
℗ 1988 Circa Records Ltd.


NENEH CHERRY • RAW LIKE SUSHI
LOVE GHETTO • HEART • PHONEY LADIES •
OUTRE RISQUE LOCOMOTIVE • SO HERE I COME
Virgin
91252-4
SR
2
A CIRCA RECORDS PRODUCTION
℗ 1988 Circa Records Ltd.

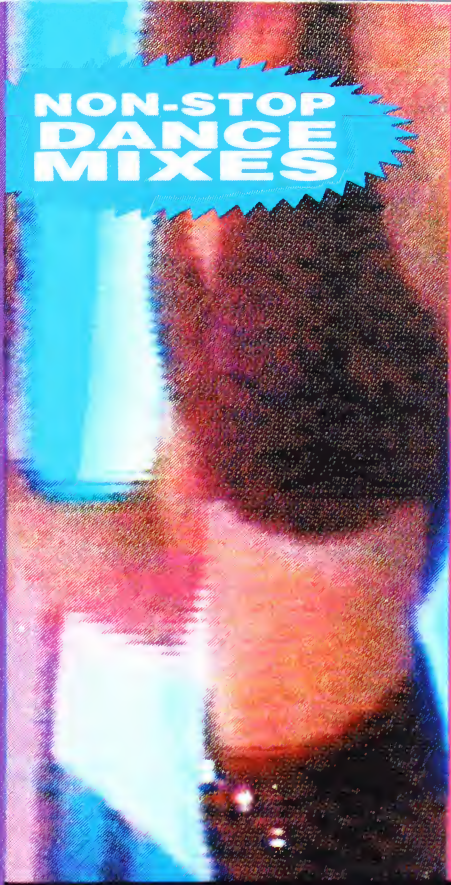
V4 91252
CRC

DD®
†

NENEH CHERRY
RAW LIKE SUSHI

Virgin





NON-STOP
DANCE
MIXES

PAULA ABDUL
BELL BIV DEVOE
CANDYMAN
JANE CHILD
DEPECHE MODE
MC HAMMER
VANILLA ICE
INFORMATION SOCIETY
TONY! TONI! TONÉ!
DIGITAL UNDERGROUND
DNA FEATURING SUZANNE VEGA
CLUB MTV THEME

CLUB MTV™

MUSIC TELEVISION®

PARTY TO GO

CLUB MTV™ THEME
The Joe Boys
TURN THIS MUTHA OUT
M.C. Hammer
POISON
Bell Biv DeVoe
FEELS GOOD
Tony! Toni! Toné!
KNOCKED OUT
Paula Abdul
THINK
Information Society

0 16998-1037-4 6

PLAY THAT FUNKY MUSIC
Vanilla Ice
TOM'S DINER
DNA featuring Suzanne Vega
KNOCKIN' BOOTS
Candyman
THE HUMPTY DANCE
Digital Underground
DON'T WANNA FALL IN LOVE
Jane Child
PERSONAL JESUS
Depeche Mode



CLUB MTV PARTY TO GO VOLUME ONE

AT THE CLUB (CLUB MTV THEME) The Joe Boys 1:17 • TURN THIS MUTHA OUT
M.C. Hammer 4:28 • POISON Bell Biv DeVoe 6:25 • FEELS GOOD Tony! Toni! Toné! 6:43 •
KNOCKED OUT Paula Abdul 5:06 • THINK Information Society 6:43

TBC-1037
SR

Tommy Boy

Side
One
CRC

Executive Producers: Tom Silverman and Abbey Konowitch
Compiled, mixed and edited by Howard Kessler
Sequenced by Charles Dixon and Howard Kessler
See insert for writer and publisher information

DOLBY SYSTEM

℗ © 1991 Tommy Boy Music, Inc.

CLUB MTV PARTY TO GO VOLUME ONE

PLAY THAT FUNKY MUSIC Vanilla Ice 4:24 • TOM'S DINER DNA featuring Suzanne Vega 5:08 •
KNOCKIN' BOOTS Candyman 4:42 • THE HUMPTY DANCE Digital Underground 5:50 •
DON'T WANNA FALL IN LOVE Jane Child 6:13 • PERSONAL JESUS Depeche Mode 5:40

TBC-1037
SR

Tommy Boy



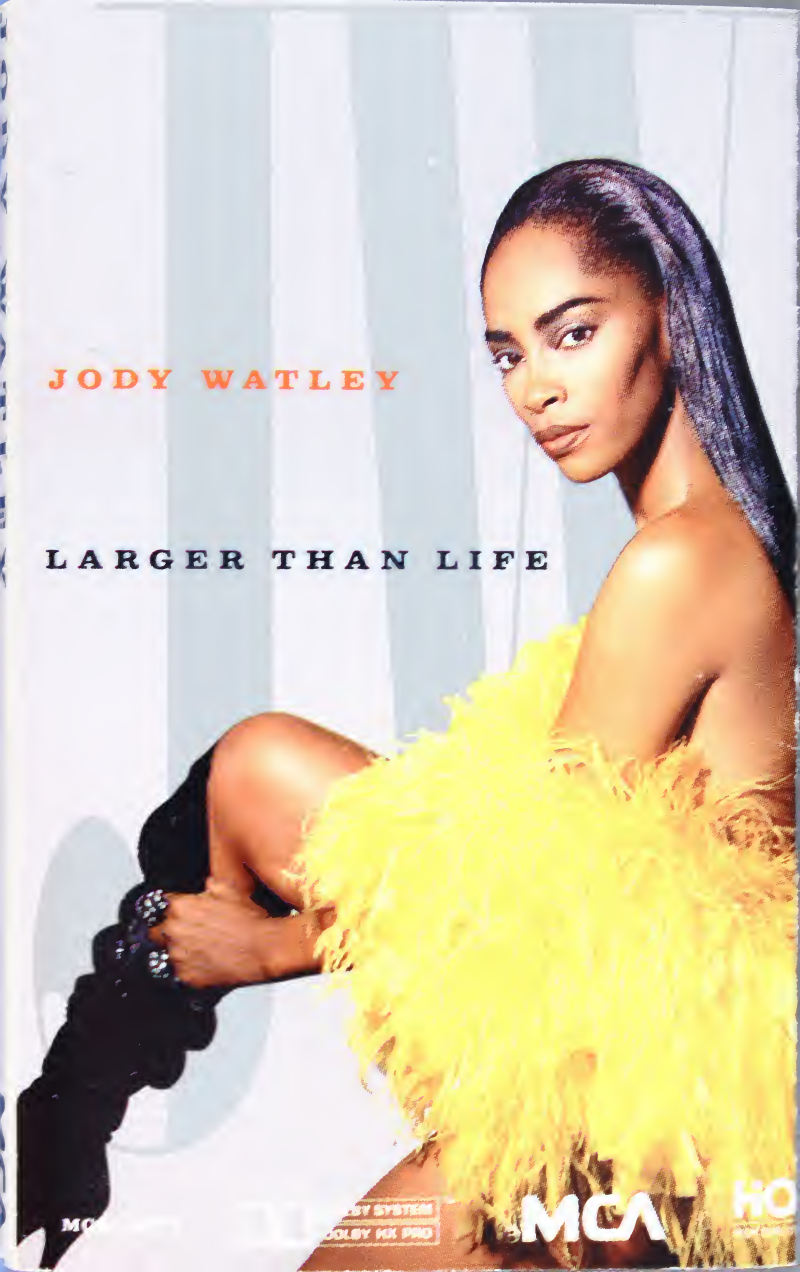
Side
Two
CRC

Executive Producers: Tom Silverman and Abbey Konowitch
Compiled, mixed and edited by Howard Kessler
Sequenced by Charles Dixon and Howard Kessler
See insert for writer and publisher information
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DOLBY SYSTEM

JODY WATLEY

LARGER THAN LIFE



SIDE ONE • REAL LOVE • FRIENDS • EVERYTHING • WHAT

CHA GONNA DO FOR ME • L.O.V.E.R. • FOR LOVE'S SAKE

SIDE TWO • LIFESTYLE • PRECIOUS LOVE • SOMETHING NEW

• ONCE YOU LEAVE • COME INTO MY LIFE • ONLY YOU

PRODUCED BY ANDRE CYMONE.

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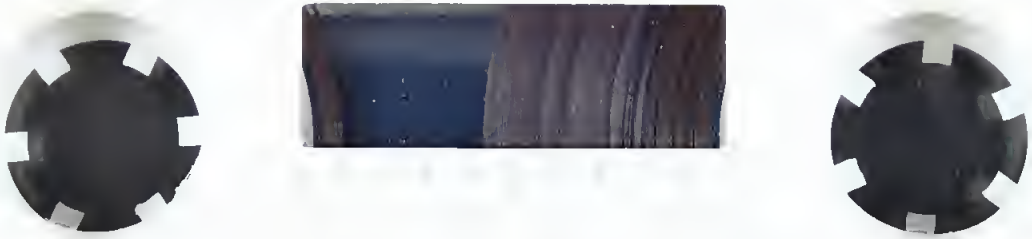


REAL LOVE ▪ FRIENDS ▪ EVERYTHING
WHAT 'CHA GONNA DO FOR ME
L. O. V. E. R. ▪ FOR LOVE'S SAKE
℗ 1989 MCA Records, Inc.

1

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MCA
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hiQ
HIGH QUALITY

HX PRO
B NR

JODY WATLEY
LARGER THAN LIFE

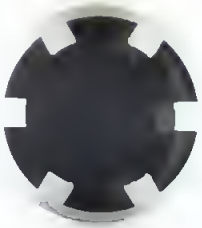
LIFESTYLE • PRECIOUS LOVE
SOMETHING NEW • ONCE YOU LEAVE
COME INTO MY LIFE • ONLY YOU
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2

MCAC
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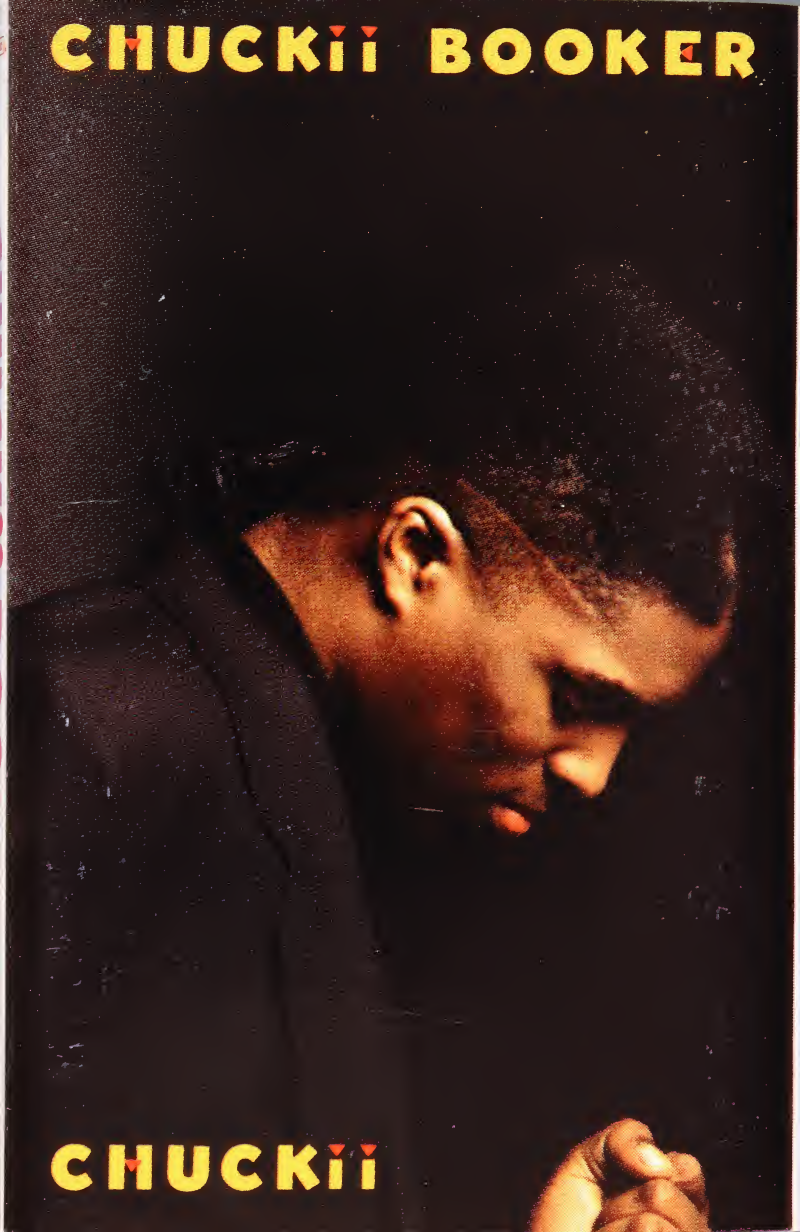


HiQ
HIGH QUALITY

MCA
RECORDS

JODY WATLEY
LARGER THAN LIFE

CHUCKii BOOKER



CHUCKii

Terence Thomas, Mark McGuire and Bobby Jc
'89 to the New World.
Keith Holland, Stew, Cedness, Tony Pizzaro, Le
Craig Tankard, Royaltee, Tom Berry, Phil, Herb
Jam Power Crew. Michael Wycoff, John Black,
To Raymond A. Shields II, (Raymundo), what c
Craig Burbidge—you are a true friend indeed
your style!
The entire staff at AIRE L.A....G.R., A.J., Dude
Jackie, Roy, Reed, Thank U.
Donnell Spencer Jr. (Lumpy) my Bru'ha, Sam S
vanilla Brutha! Mark E. Stephens (Markie).
My Home Boy...Bryan Loren—Let's do dat! Ro
Anthony "Tauwny" Morgan, Mitch Davis, Var
Ray Parker Jr., Ollie Brown, Bryce Stephens.
Gerald Albright—I wish everyone could be lik
Mike Frenke—Hang tough my brother! You go
Bridgett, Barry Jr., Kevin, Nina, Niecy, Shay S
Saundra, Derek C, Tommy O, Kipper, Corny, E
& Jayne Guidry, Darren A., Kenny H., Harry I
Kim T., Ani, The Salas Family, Crystal Blake (St
Selina "Honay"...thanx.
To Ermie and Evette and Ty Ty, luv u always. Ke
Sherri Honey, Pam, Troop, Z'Looke, Slick, Darryl
Lance Krieger—thanx. Craig Raglin, Cissy Ale
U, Dave Cook, Mark Hill, The Thomas Family,
McCoy, Rolinda Brooks, Florence Ponzeppi of
Melanie Andrews—a true friend luv u. John M
Bryson: enjoyed the rap session! John "whatc
main man.
To all my friends in San Pedro—Thanks 4 being
To Dean, I'm always there 4 u. To Nolan Smith
To Sylvia Rhone, Merlin Bobb, and the entire s
Records...Thank you.
Also to everyone whom I forgot to mention, fo
me in heart and spirit. The most special thanx

This album is dedicated to the memory of my f
EUGENE ALLEN BOOKER
P.S. Dad, I know you're somewhere braggin' a

Also available on LP and Compact Disc.

SIDE ONE
(DON'T U KNOW) I LOVE U
TURNED AWAY
RES Q ME
HOTEL HAPPINESS
HEAVENLY FATHER

0 7567-81947-4 0

+ BONUS TRACKS

PRODUCED BY CHUCKII BOOKER & BIG DOG PRODUCTIONS
FOR SERAPIS PRODUCTIONS EXECUTIVE PRODUCER RAYMOND A. SHIELDS, II
ATLANTIC RECORDING CORPORATION, 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019
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SIDE TWO
TOUCH • THAT'S MY HONEY
LET ME LOVE U
OH LOVER
KEEP YOUR GUARD UP +
TURNED AWAY +
(EXTENDED 12" VERSION)

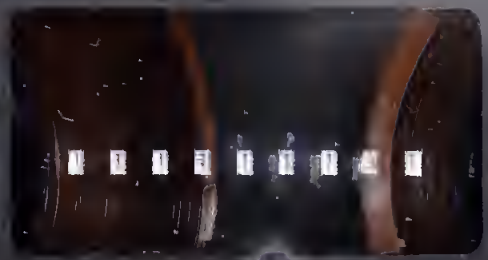
CHUCKII BOOKER • CHUCKII

(DON'T U KNOW) I LOVE U • TURNED AWAY • RES Q ME •
HOTEL HAPPINESS • HEAVENLY FATHER

ATLANTIC

81947-4

SR



1

(28:23)

PRODUCED BY: CHUCKII BOOKER & BIG DOG PRODUCTIONS FOR SERAPIS PRODUCTIONS
EXECUTIVE PRODUCER: RAYMOND A. SHIELDS, II

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CHUCKii BOOKER • CHUCKii
TOUCH • THAT'S MY HONEY • LET ME LOVE U • OH LOVER • KEEP YOUR GUARD UP† • TURNED AWAY (EXTENDED 12" VERSION)†
ATLANTIC
81947-4
SR
HX PRO
2
(34:15)
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E U L I V I N L A R G E

BUCK WILD

Who Wrote It WILLIAM "JUJU" HOUSE/KENT WDDD. *Publishing Hook Up* JU HOUSE MUSIC/SYCE 'M' UP MUSIC (ASCAP). *Who Produced It* WILLIAM "JUJU" HOUSE. *On The Additional Production Tip* RAYMOND JDNES. *Arranged by* WILLIAM "JUJU" HDUSE/KENT WOOD. *Lead Vox* GREGORY "SUGARBEAR" ELLIDTT. *The Rap* BENNIE "SCDDTER" DANCY, JR. *With The Beat* WILLIAM "JUJU" HDUSE. *The Stupid Keys* KENT WOOD. *Who's Singin' In The Back* DARRYL "TIDY" HAYES, EDWARD "JUNIE" HENDERSDN, MICHAEL "GD-GO MIKE" TAYLDR, RAYMDND JDNES, BATSDN. *Production Coordinator* RDB VAN ARX.

SHAKE YDUR THANG

Who Wrote It O.K. ISLEY/R. ISLEY/R. ISLEY. *Publishing Hook Up* SBK/BLACKWDDD MUSIC INC./TRIPLE THREE MUSIC (BMI). *The Producer* HURBY LUV BUG AND INTRODUCING THE INVINCIBLES. *The E.U. Vox* GREGDRY "SUGARBEAR" ELLIDTT. *Recorded at* BAYSIDE SOUND. *Recorded by* "THE RECDRD LORD" ANDRE DE BDURG. *Performed by* SALT-N'-PEPA *and* E.U.

CDME TD THE GO-GD

Who Wrote It MARCUS MILLER/MARK STEVENS. *Publishing Hook Up* SUNSET BURGUNDY, INC./TUTU SDNGS/MCA MUSIC PUBLISHING, A DIVISION DF MCA, INC. (ASCAP). *The Production* MARCUS MILLER. *Da Performers* E.U. *Bass Guitar and Keyboards* MARCUS MILLER. *Additional Singin' in the back* MARCUS MILLER AND MARK STEVENS. *The Programming of the Synth* JASDN MILLER. *Drum Technician* ARTIE SMITH. *Recorded at* QUAD RECDRDING STUDIDS, NEW YDRK, NY BY BRUCE MILLER. *Mixed at* RIGHT TRACK STUDIDS, N.Y., N.Y. *Mixed by* BRUCE MILLER. *Production Coordinator*

0 75679-10021-4 0

Side One: BUCK WILD • LIVIN' LARGE • SHAKE YOUR THANG • TASTE OF YOUR LOVE • SHAKA ZULU *Side Two:* COME TO THE GO-GO • SHAKE IT LIKE A WHITE GIRL • DA BUTT 89 • DON'T TURN AROUND • EXPRESS *Printed in USA*


EURA LIVIN' LARGE
BUCK WILD • LIVIN' LARGE • SHAKE YOUR THANG •
TASTE OF YOUR LOVE • SHAKA ZULU
Virgin
91021-4
SR
1
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EU • LIVIN' LARGE
COME TO THE GO-GO ▪ SHAKE IT LIKE A WHITE GIRL ▪ DA BUTT '89 ▪
DON'T TURN AROUND ▪ EXPRESS
Virgin
91021-4
SR
2
HI-POS
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A

EAST COAST FAMILY

VOLUME ONE



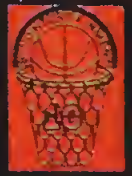




BIV &

ABC • Boyz

side a: **1 - 4 - ALL - 4 - 1 • SYMPIN' (REMIX) • PUMP YA FIST • PLAYGROUND (REMIX) • ALL THESE WANNA BE'S (TEASE) •**
side b: **CHIT CHAT (INTERLUDE) • LISTEN CLOSELY (BOZACK) • MOTOWNPHILLY (REMIX) • UHH AHH (THE SEZUEL) • IT'S SO HARD TO SAY GOODBYE (REMIX) • END OF THE ROAD**







executive producer: biv for biv entertainment
executive boss & chief administrator: jheryl busby
a&r direction: vida sparks



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MOTC-6352



MADE IN USA

EAST COAST FAMILY
EAST COAST FAMILY VOLUME 1

1 - 4 - ALL - 4 - 1 • SYMPIN' (REMIX) • PUMP YA FIST • PLAYGROUND (REMIX) • ALL THESE WANNA BE'S (TEASE)

SIDE
A



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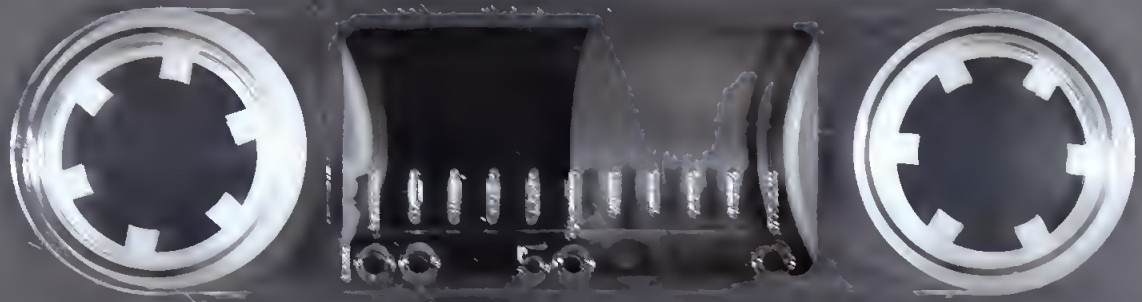
MOTOWN

Executive Producer: Biv for Biv Entertainment. Executive Boss & Chief Administrator: Jheryl Busby. A&R Direction: Vida Sparks, Michael Bivins appears courtesy of MCA Records. Whytgize appear courtesy of Capitol Records. ℗ 1992, 1991 Motown Record Company, L.P., All Rights Reserved. Unauthorized Duplication is a violation of applicable laws.

EAST COAST FAMILY
EAST COAST FAMILY VOLUME 1

CHIT CHAT (INTERLUDE) • LISTEN CLOSELY (BOZACK) • MOTOWNPHILLY (REMIX) • UHH AHH (THE SEQUEL) • IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (REMIX) • END OF THE ROAD

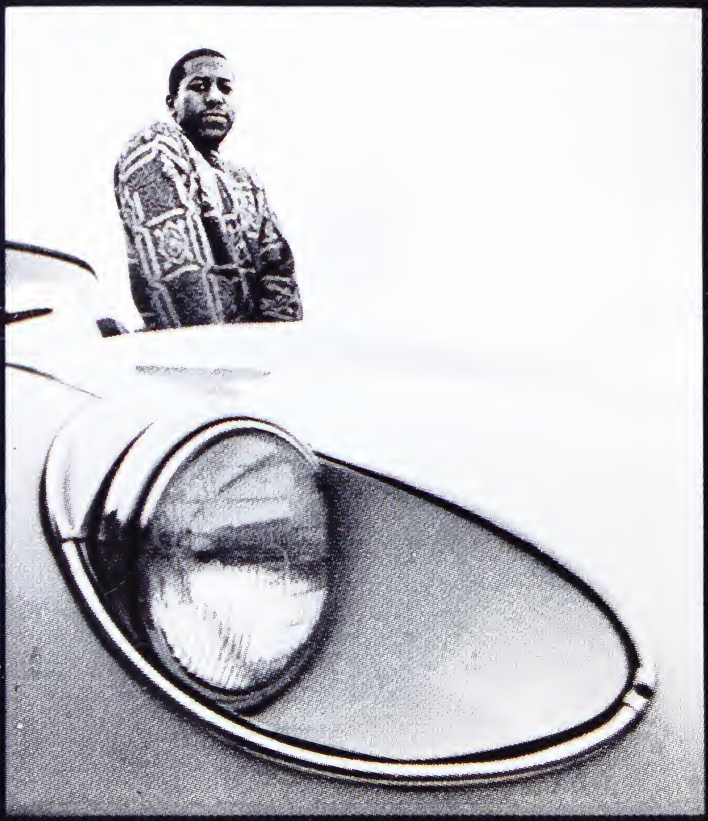
SIDE B



374636352-4

Executive Producer: Blv for Blv Entertainment. Executive Boss & Chief Administrator: Jheryl Busby.
A&R Direction: Vida Sparks. Yo Yo appears courtesy of EastWest Records.
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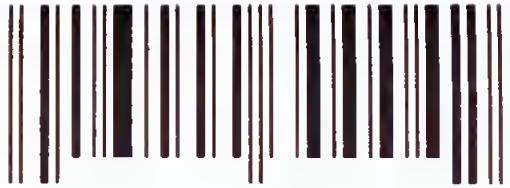
TONE-LŌC



LŌC-ED·AFTER·DARK

LŌC-ED SIDE

ON FIRE (REMIX)
WILD THING
LŌC'ED AFTER DARK
I GOT IT GOIN' ON
CUTTING RHYTHMS*



DARK SIDE

FUNKY COLD MEDINA
NEXT EPISODE*
CHEEBA CHEEBA
DON'T GET CLOSE*
LŌC'IN ON THE SHAW
THE HOMIES

PRODUCED, ARRANGED & MIXED BY MATT DIKE & MICHAEL ROSS EXCEPT * PRODUCED BY THE DUST BROTHERS

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LŌC-ED SIDE

1. ON FIRE (REMIX) (4:5
(T. SMITH, M. DIKE, M. ROSS
2. WILD THING (4:25)
(M. YOUNG, T. SMITH, M. DI
3. LŌC'ED AFTER DARK
(T. SMITH, M. DIKE)
4. I GOT IT GOIN' ON (4:
(T. SMITH, M. DIKE)
5. CUTTING RHYTHMS*
(T. SMITH, M. DIKE, M. ROSS
M. SIMPSON)

DARK SIDE

1. FUNKY COLD MEDIN
(M. YOUNG, M. DIKE, M. RO
2. NEXT EPISODE* (3:5
(T. SMITH, M. DIKE, J. KING,
3. CHEEBA CHEEBA (6:1
(T. SMITH, M. DIKE, M. ROS
4. DON'T GET CLOSE*
(T. SMITH, M. DIKE, J. KING,
5. LŌC'IN ON THE SHA
(M. DIKE)
6. THE HOMIES (3:48)
(T. SMITH, M. DIKE, M. ROS

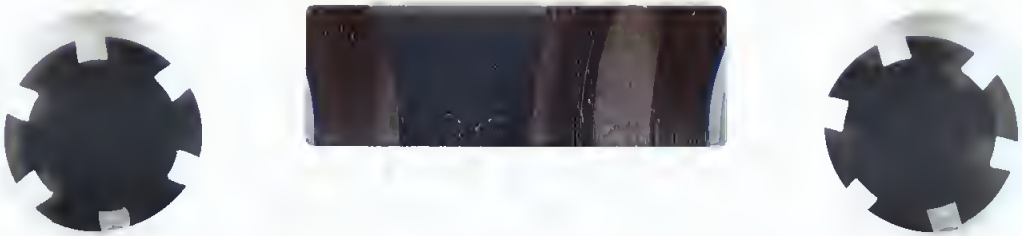
ALL SONGS PUBLISHED BY VA
(ASCAP) EXCEPT *PUBLISHED
MUSIC/DUST BROTHERS MUS

TONE-LOC
LOC-ED AFTER DARK

ON FIRE (REMIX) ▪ WILD THING ▪ LOC'ED AFTER DARK ▪ I GOT IT GOIN' ON ▪ CUTTING RHYTHMS*

ZDV
3000

Delicious VINYL



LOC-ED

ISLAND

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TONE-LOC
LOC-ED AFTER DARK

FUNKY COLD MEDINA • NEXT EPISODE* • CHEEBA CHEEBA •
DON'T GET CLOSE* • LOC'IN ON THE SHAW •
THE HOMIES

ZDV
3000



DARK SIDE

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Homiside

Looks Like A Job For...
How U Get A Record Deal?
Chocolate City
Prelude
The Beef is On
Stop Shammin'
Brother Man, Brother Man

0 9362-45128-4 4

Suiside

Rest In Peace
Very Special
Here Comes Kane, Scoob and Scrap
Niggaz Never Learn
Give it To Me
Nuff Respect (Remix)
Finale

Executive Producers: Tyrone Williams and Benny Medina

Cold Chillin' Records Inc., 1995 Broadway, Suite 1800, New York, NY 10023-5882.



BIG DADDY KANE / LOOKS LIKE A JOB FOR...

LOOKS LIKE A JOB FOR... • HOW U GET A RECORD DEAL? • CHOCOLATE CITY Featuring Mister Cee, Scoob Lover, Scrap Lover, Lil' Daddy Shane and Laree Williams • PRELUDE THE BEEF IS ON • STOP SHAMMIN' • BROTHER MAN, BROTHER MAN Featuring Lil' Daddy Shane

Cold Chillin'

4-45128-A

HOMISIDE

SR

Executive Producer: Tyrone Williams
and Benny Medina
(see package for producer, writer and publishing credits)

HX PRO
S NR

BIG DADDY KANE / LOOKS LIKE A JOB FOR...

REST IN PEACE • VERY SPECIAL Featuring Spinderella, Laree Williams and Karen Anderson
HERE COMES KANE, SCOOB AND SCRAP • NIGGAZ NEVER LEARN
GIVE IT TO ME • NUFF RESPECT (REMIX) • FINALE

Cold Chillin'

4-45128-AA

SUISIDE

SR

Cold Chillin' Records Inc.,
manufactured and distributed by Warner Bros. Records Inc.,
a Time Warner Company.
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Made in U.S.A.

HX PRO
B NR



Leafs Fall

A

CATALOG NO. QCR-017CT

30 Minutes per Side Running Time



Made in Japan

maxell
PROFESSIONAL
INDUSTRIAL P/I

Instant Start Series

C60


B
CATALOG NO. QCR-01ACT
30 Minutes per Side Running Time
Made in Japan
maxell
PROFESSIONAL
INDUSTRIAL P/I
Instant Start
Series
C60

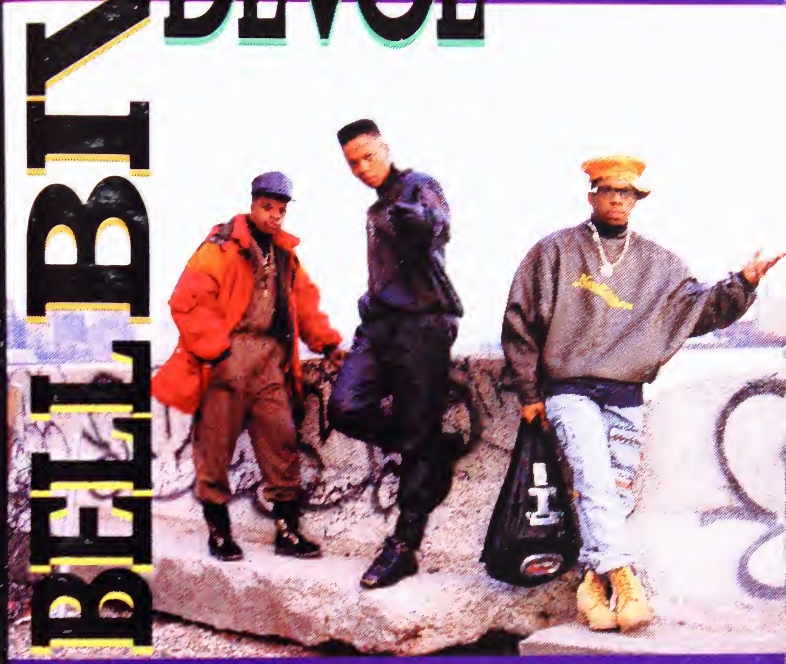

ADNA
PROTESTANT REST




A
CATALOG NO. QCR-006CT
30 Minutes per Side Running Time
Made in Japan
maxell
PROFESSIONAL
INDUSTRIAL P/I
Instant Start Series
C60


B
CATALOG NO. QCR-006CT
30 Minutes per Side Running Time
Made in Japan
maxell
PROFESSIONAL
INDUSTRIAL P/I
Instant Start Series
C60

BELL BIV DEVOE



POISON

"OUR MUSIC IS MENTALLY HIP-HOP, SMOOTHED OUT ON THE R&B TIP WITH A POP FEEL APPEAL TO IT."

MCAC-6387

DOLBY SYSTEM
DOLBY HX PRO

MCA

HiQ
HIGH QUALITY

Side BB
DOPE!
B.B.D. (I THOUGHT IT WAS ME)?
LET ME KNOW SOMETHING?!
DO ME!
RONNIE, BOBBY, RICKY,
MIKE, RALPH AND JOHNNY
(WORD TO THE MUTHA)!



Side D
POISON.
AIN'T NUT'IN' CHANGED!
WHEN WILL I SEE
YOU SMILE AGAIN?
I DO NEED YOU

EXECUTIVE PRODUCERS: LOUIL SILAS, JR. AND HIRIAM HICKS

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SIDE BB
DOPE! (3:44
B.B.D. (I THOUGHT IT WA
LET ME KNOW SOMETH
DO ME! (4:3
RONNIE, BOBBY, R
MIKE, RALPH AND
(WORD TO THE MUTH

SIDE D
POISON. (4:2
AIN'T NUT'IN' CHANG
WHEN WILL I SE
SMILE AGAIN? (
I DO NEED YOU (
EXECUTIVE PROD
LOUIL SILAS, JR. AND HI

DOPE! • B.B.D. (I THOUGHT IT WAS ME)? • LET ME KNOW SOMETHING?! • DO ME! • RONNIE, BOBBY, RICKY, MIKE, RALPH AND JOHNNY (WORD TO THE MUTHA)!

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SIDE
BB
MCAC
6387



HiQ
HIGH QUALITY

MCA
RECORDS

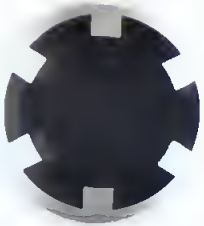
BELL BIV DeVOE
POISON.

POISON. • AIN'T NUT'IN' CHANGED! • WHEN WILL I SEE YOU SMILE AGAIN? • I DO NEED YOU

1990 MCA Records, Inc.

SIDE
D

MCAC
6387







HIGH QUALITY

MCA
RECORDS

BELL BIV DeVOE
POISON.




Q2013


A
CATALOG NO.
30 Minutes per
Side Running Time
Made in Japan
maxell
PROFESSIONAL
INDUSTRIAL P/I
Instant Start
Series
C60


B
CATALOG NO. G.A.R.-024 CT
30 Minutes per Side Running Time
Made in Japan
maxell
PROFESSIONAL
INDUSTRIAL P/I
Instant Start Series
C60


MOODYMANN
DJ-KICKS
A
!K7®


MOODYMANN
DJ-KICKS
B
!K7®


AIN
DUL
MED
IR

THE LUNAR LEX

A

WIND-BITTEN

BOOK OF TOWE

THE LIBRARIA

WINTER AND SLUM

B

THE LUNAR LEXI

SNOW ABOVE BLUE

SLEEP-FORM

HYPNAGOGA
PRESS



AINDULMEDIR
THE LUNAR LEXICON

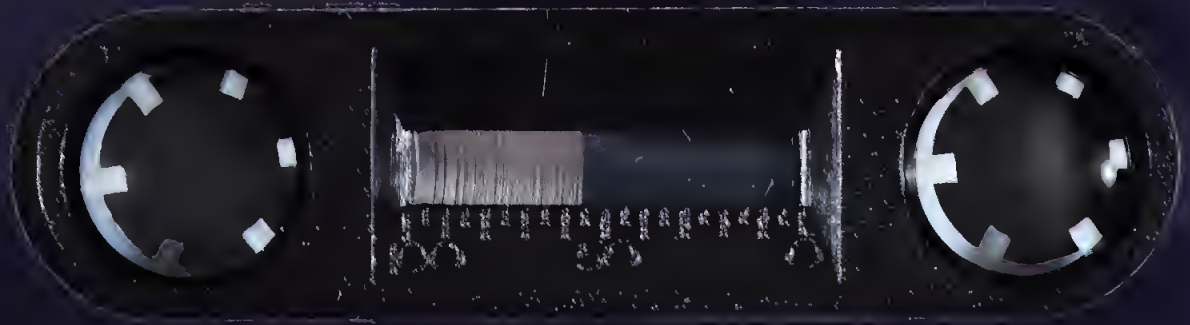


HYPNA06

2ND PRINT

A

AINDULMEDIR
THE LUNAR LEXICON



B

HEAVY D.
and the Boyz



Living Large...

Uptown

MCAC-5986

DOLBY SYSTEM™
DOLBY HX PRO

MCA

EXECUTIVE PRODUCER:
ANDRÉ HARRELL

All raps written and performed
Assistant Album Production Sup
D.J. Eddie F.
All songs were engineered by: S
Henry, Chuck Vale and Mark I
at Chung King Recording Stuc
NY and Frankie D. and Patrick
at Powerplay Recording Studi
New York, NY
Mastered by Carlton Batts at Fra
New York, NY

Design: Calvin Lowery for Princ
Pauper Design

Photo: Glen E. Friedman

SIDE 1 - *THE OVERWEIGHT LOVERS IN THE HOUSE*-Produced by D.J. Marley Marl, Co-Produced by Heavy D - *NIKE*-Produced by D.J. Eddie F. and Heavy D. Co-Produced by Teddy Riley - *CHUNKY BUT FUNKY (Remix)*-Produced by Teddy Riley and André Harrell. Co-Produced by Heavy D., D.J. Eddie F. and Teddy Riley - *DEDICATED*-Produced by Teddy Riley. Co-Produced by D.J. Eddie F. and Heavy D - *HERE WE GO*-Produced by Teddy Riley. Co-Produced by Heavy D and D.J. Eddie F. - *ON THE DANCE FLOOR*-Produced by Teddy Riley and André Harrell. Co-Produced by D.J. Eddie F.

SIDE 2 - *MONEYEARNIN' MOUNT VERNON*-Produced by D.J. Eddie F. and Teddy Riley. Co-Produced by Heavy D - *I'M GONNA MAKE YOU LOVE ME*-Produced by Teddy Riley, D.J. Eddie F. and Jay Henry - *OVERWEIGHTER*-Produced by D.J. Eddie F. and Heavy D. Co-Produced by Teddy Riley - *I'M GETTING PAID*-Produced by Teddy Riley. Co-Produced by Heavy D. and D.J. Eddie F. - *ROCK THE BASS*-Produced by Teddy Riley. Co-Produced by D.J. Eddie F. and Jay Henry - *MR. BIG STUFF (Remix)*-Produced by André Harrell. Co-Produced by D.J. Eddie F. and Heavy D - *DON'T YOU KNOW*-Produced by Heavy D and Teddy Riley. Co-Produced by D.J. Eddie F.

THE OVERWEIGHT LOVERS IN THE HOUSE • NIKE • CHUNKY BUT FUNKY
Remix • DEDICATED • HERE WE GO • ON THE DANCE FLOOR
℗ 1987 MCA Records, Inc.

1



MCA
RECORDS
MCAC
5986

HEAVY D & THE BOYZ
LIVING LARGE

HiQ
HIGH QUALITY

DOLBY SYSTEM™
DOLBY HX PRO

MONEYEARNIN MOUNT VERNON • I'M GONNA MAKE YOU LOVE ME •
OVERWEIGHTER • I'M GETTING PAID • ROCK THE BASS •
MR. BIG STUFF (Remix) • DON'T YOU KNOW
℗ 1987 MCA Records, Inc.

2

MCA
RECORDS
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HEAVY D & THE BOYZ
LIVING LARGE

HiQ
HIGH QUALITY
DOLBY SYSTEM
DOLBY HX PRO


KRSNA
VISION

KRSNA VI
SOUND TR
VOL. 3

SIDE A
Sri Narasimha Pranan
Savarana Sri Gaura Pada
HareKrishna Mantr

* * *

SIDE B
Manah Siksa (8
Sri Sri Siksastaka (
Hare Krishna Mantr

Original music con
by Krsna Prema
Sax e flauto: Gesu

Recorded at Villa Vrinda

Cover: Nitya -Trpt

Hare Krishna Hare Krishna Krishna
Hare Rama Hare Rama Rama F

SIDE A: Sri Narasimha Pranama - Savarana Sri Gaura Pada Padme - Hare Krishna Mantra
SIDE B: Manah Siksa - Sri Sri Siksastaka - Hare Krishna Mantra

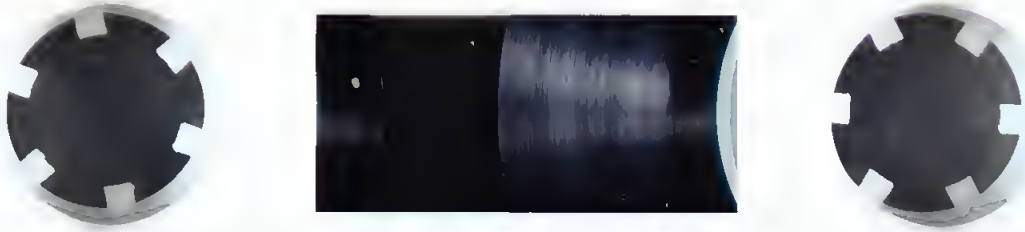
Krsna Vision
Villa Vrindavana, Via Scopeti 108, 50026 S.Casciano Val di Pesa, Firenze, Italy
Tel. 055/8228004

KRSNA VISION SOUND TRACK

Sri Narasimha Pranama - Savarana Sri Ganesa

Hare Krishna Mantra

KV
003



A

S.I.A.E
® 1989

KRSNA VISION

KRSNA VISION SOUND TRACK VOL. 3

Manah Siksa - Sri Sri Siksastaka
Hare Krishna Mantra

KV
003



B

S AF
198

KRSNA VISION



datura / Susan Osborn

SIDE ONE: LAY DOWN YOUR BURDEN / GRAND CANYON CHANT / MORNING HAS BROKEN / HOW CAN I KEEP FROM SINGING?

SIDE TWO: AMAZING GRACE

Datura *- This flower of exquisi*
sacred Datura, holds the light of
stars as it opens fully in the nigi
air with an intoxicating fragran
root system, broad lush, gree
round seed pod, protected by th
it to survive high temperature
drought and the other extremes
vironment. The datura is pollin
the luna moth. The essence of
been used for centuries in sham
well as in Western medicine. Dc
to the cultures of both East and

DATURA / SUSAN OSBORN

Lay Down Your Burden
Canyon Chant
Morning Has Broken
How Can I Keep From Singing?

1



dr0084

Datura Recordings

box 489
litchfield, conn 06759

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DATURA / SUSAN OSBORN

Amazing Grace

2



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Datura Recordings


LUSCIOUS MUSIC

Roark and Lyra Barron play electro-acoustic concert harp with orchestral accompaniment of digital sampler keyboard, pan pipes, guitars, and assorted percussion. SIDE 1 — Temple Corridors • Fall Wind Playing Leaves and Wind Harp • Egyptian Memories • Dream Walker • Heart Cruise SIDE 2 — Santa Fe Bolero • When and Then Are Still Now • Dancing Delight • Ringing Clear • Playtime • All Together


LUSCIOUS MUSIC
B NR
120us.
SIDE
1
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LUSCIOUS MUSIC
DOLBY B NR 120us.
SIDE 2
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Multi-Dimensional Research and Expansion
presents

A Dynamic
Lecture and Meditation

Domain Shift

A Way Out

Speakers
Diamond and
Angel Fire Ecstasy

Domain Shift A Way Out

A Dynamic Lecture and Guided Meditation

Produced By: *Multi-Dimensional Research and Expansion (MDRE)*
MDRE is a group of researchers, life educators, seers and doctors. We are sharing liberating information with those who desire to come home to themselves and radically transform their lifes.

Music: *"Treasures of the Greenbelt" Composed by Gary Remal*

Introduction by: *Laser NightSky MD*

Presenters: *Diamond and Angel Fire Ecstasy*

Have you ever wanted life to be different?

Listening to this tape may lead to a quantum leap in your evolution Diamond and Angel Fire Ecstasy speak about real Freedom and the responsibility required to achieve it. Through intimate sharing of themselves and their journey as scouts of New Domains they openly reveal to you the most significant steps in releasing a life based on addiction, denial and repression. They then share new reference points for creating a passionate life experience alive with endless possibilities.

Domain Shift A Way Out

Lecture

MDRE
032



side
1

Guided by: Diamond and Angel Fire Ecstasy

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Domain Shift A Way Out

Lecture and Meditation

MDRF
082



side
2

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Subliminal
STRESS REDUCTION

As you enjoy relaxing music or environmental sounds on this subliminal tape, your subconscious mind will absorb the positive, affirmative statements listed on the enclosed script.

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STRESS REDUCTION

Each script is repeated many tim
subliminal program.

There is a peace and tranquility
I am a positive person.
I have relaxed control of my life.
There is a peaceful, comforting a
flows through me.
I am calm and relaxed in mind c
I meet challenges with composu
I automatically rise above negat
I am a free and controlled perso
I am more calm, composed and
every day.
I am tranquil, composed, and pe
Gentle feelings of peace and he
I experience control and serenity
I effortlessly rise above stress and
I maintain composure, peace an
I view life with a mature, calm co
I easily handle all life situations w
composed control.
I am a peaceful, tranquil, compc
I am in control of my life.
I function physically and mentall
I am relaxed. I am calm. I am at
Everything is okay.

Subliminal

STRESS REDUCTION



SIDE 1

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The LOVE
of LAZARIS
Demonstration Copy
Not For Sale

Music composed specifically, and with love, for Lazaris.

Dedicated to Lazaris and to Peny North. Thank you for your Love and for your Light.

DOLBY SYSTEM ®

Composed, arranged & performed by Marianne Allen.

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For further information about Lazaris:

Contact Concept: Synergy, 302 S. County Road, Suite 109, Palm Beach FL 33480, 407/588-9599.

PERSONAL GROWTH TAPES
CONCEPT: SYNERGY

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THE LOVE OF LAZARIS



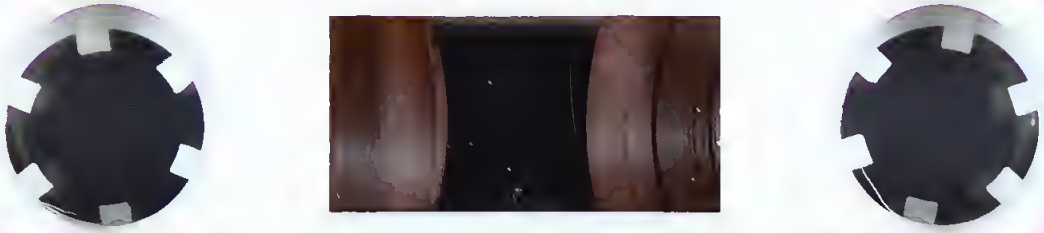
Prelude to Lazaris

Composed specifically for Lazaris. Music composed by Steven Boone.
Arranged and performed by David Frank.
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Dolby
Stereo

CONCEPT: SYNERGY'S
PERSONAL GROWTH TAPES

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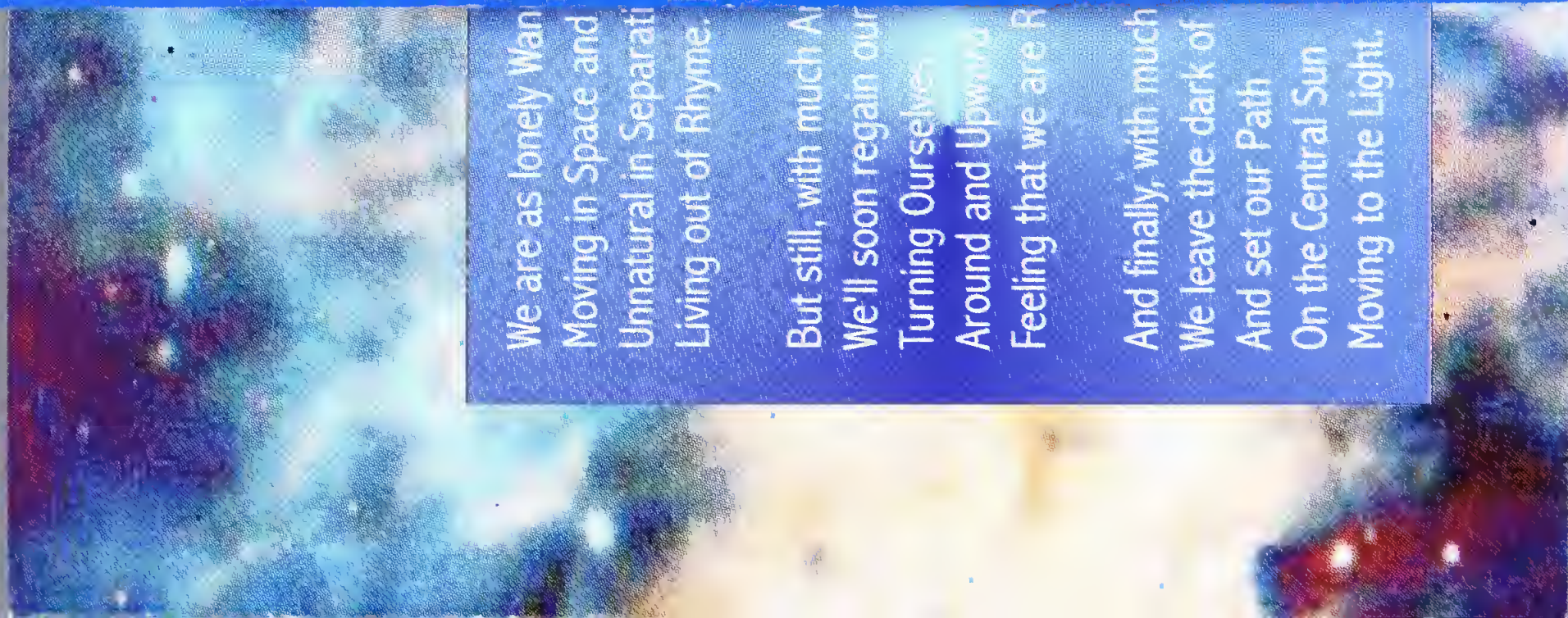
PRELUDE TO LAZARIS


Moving to the Light
Len Cooper

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Pine, Arizona 85544
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ISBN 1-819417-05-3





Moving To The Light

Len Cooper

Side
A



DOLBY
DIGITAL
CHROME

1. A Higher Calling
2. Communion
3. Spirit Longing
4. Moving To The Light

© ℗ 1998 Planetary Heart Music

Moving To The Light

Len Cooper

Side
B



DOLBY
DIGITAL
CHROME

5. Heart Dance
6. Forest Ritual
7. Stargate Processional
8. Spirit Remembrance

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SPACIAL AGE



Body, Mind & Spirit Music by

JEFF ORDER

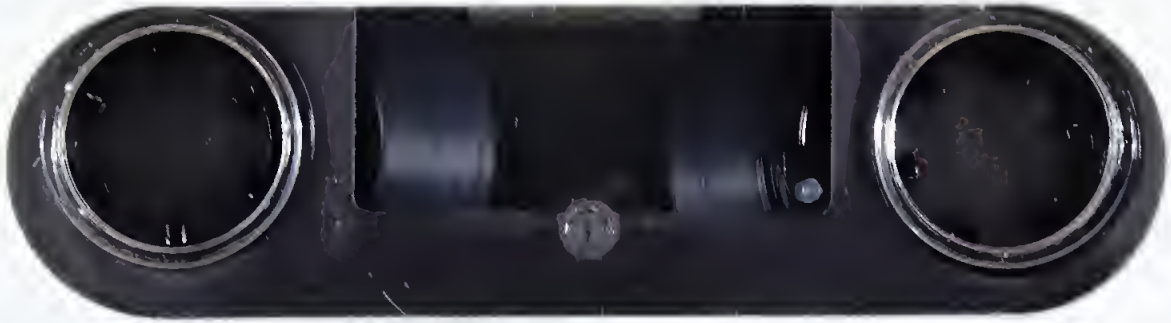


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(301) 377-2270

SPACIAL AGE

1. Solful 2. The Warmth of Night
3. Crystal Eyes

SIDE
(A)



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SPACIAL AGE

1. Morning Sun 2. Passionate
3. Contentment

SIDE
(B)



ORDER
PRODUCTIONS

ORDER PRODUCTIONS

Baltimore, Maryland

Lazaris and the Dolphins



Music composed specifically, and with love, for Lazaris.

DOLBY SYSTEM

Composed, arranged & performed by Marianne Allen.

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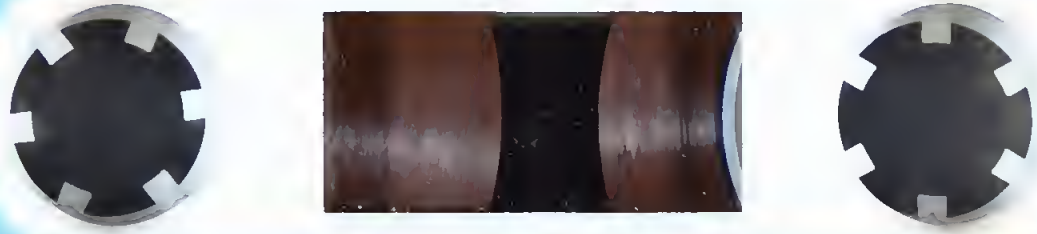
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LAZARIS AND THE DOLPHINS



Journey with Lazaris

Music composed by Steven Boone. Composed specifically for Lazaris.

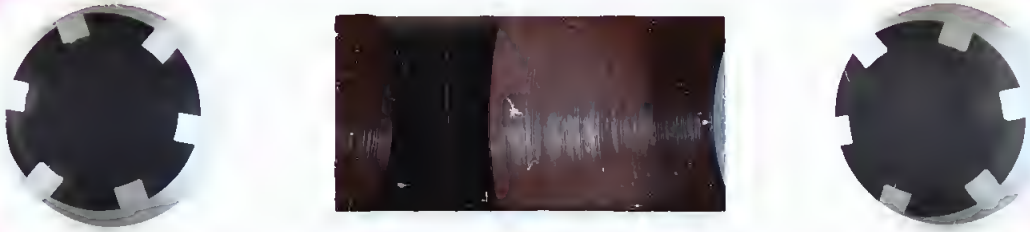
DOLBY SYSTEM ®

Piano solo by Steve Boone.
Long version arranged and performed by David Frank.

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JOURNEY WITH LAZARIS

MACK

GREATEST HITS

SIDE (2)
VALCO
1 — Rock me amacteus
2 — Jeanny **(Part 1)**
3 — Vienna calling

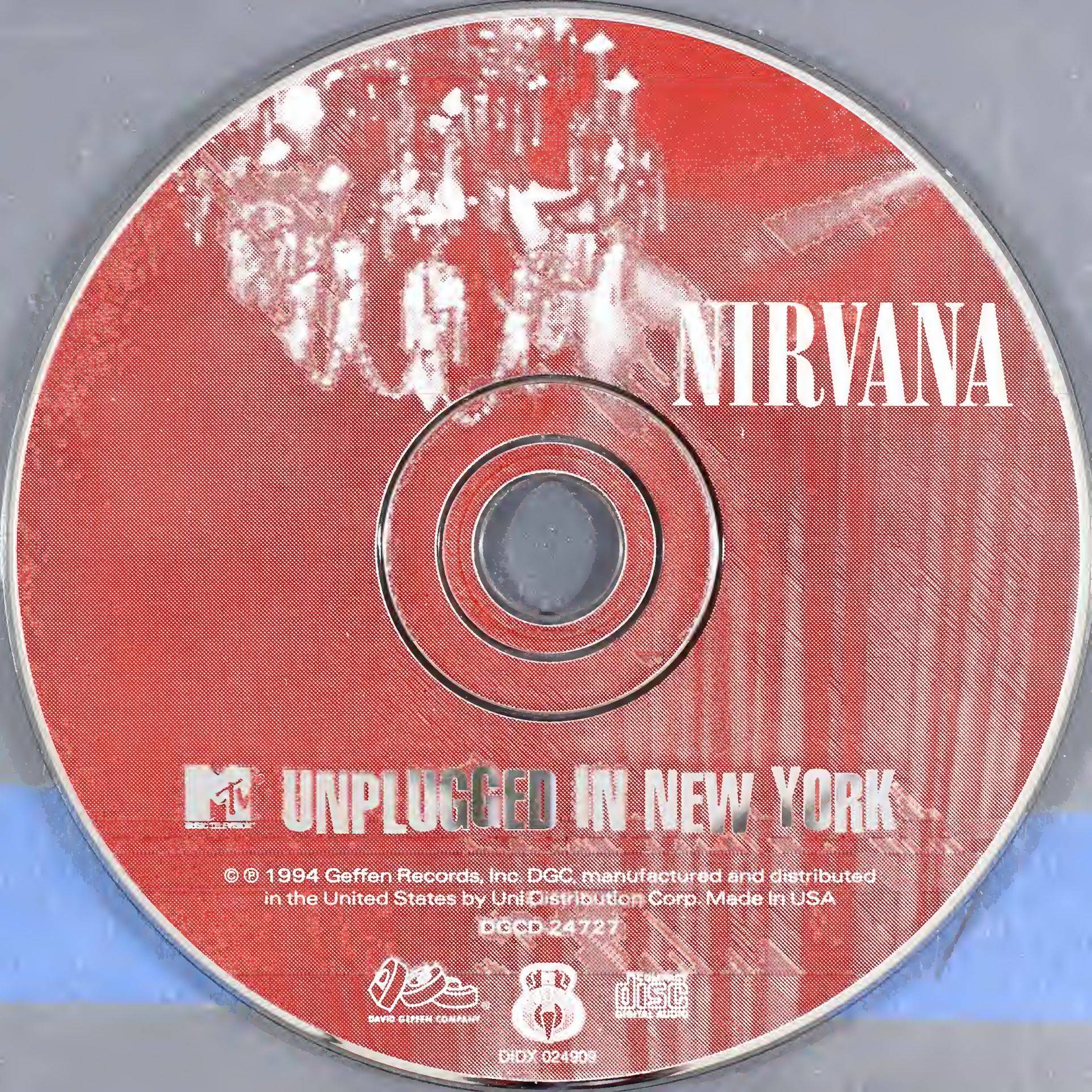


Stereo

Program
TWO

2S Twins

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BILLY OCEAN

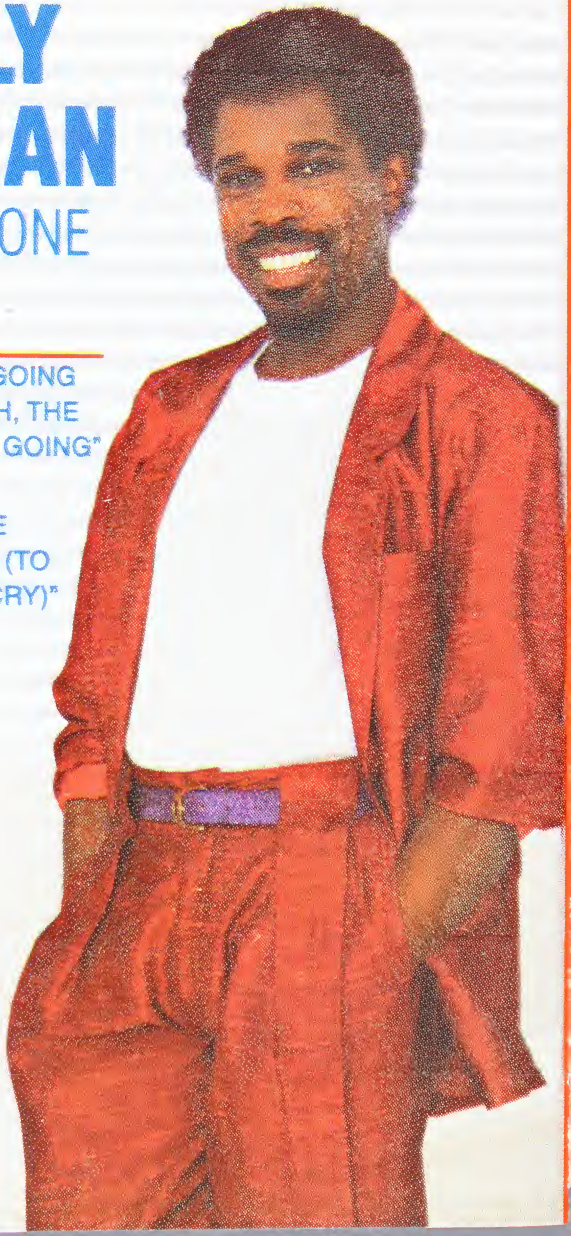
LOVE ZONE

INCLUDES
THE #1 HIT

"WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING"

PLUS

"THERE'LL BE SAD SONGS (TO MAKE YOU CRY)"



BILLY OCEAN

oaktown's 3·5·7

Wild & Loose

SIDE ONE

WE LIKE IT
SAY THAT THEN*
ROCK 'N' SOUL
IT'S A SHAME
3•5•7 STRAIGHT AT YO

SIDE TWO

YEAH, YEAH, YEAH
JUICY GOTCHA KRAZY
STUPID DEF YA'LL
I BETCHA WANNA TAKI

Produced by M.C. Hammer for
Co-Produced by James Earley
Executive Producer Wayne Edw
All Songs Composed by M.C. H
Composed by Oaktown's 3•5•7
Music by M.C. Hammer, James
Pilate, D.J. Redeemed, and The

Capitol Records

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SIDE ONE — WE LIKE IT/
SAY THAT THEN/ROCK 'N' SOUL/
IT'S A SHAME/3•5•7 STRAIGHT AT YOU

SIDE TWO — YEAH, YEAH, YEAH/
JUICY GOTCHA KRAZY/
STUPID DEF YA'LL/BETCHA WANNA TAKE IT

Produced by M.C. Hammer for Bustin Productions.
Co-Produced by James Earley.
Executive Producer: Wayne Edwards.

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Capitol Records

DOLBY HX PRO



NEW EDITION

NEW EDITION

Side One

COOL IT NOW*
MR. TELEPHONE MAN**
I'M LEAVING YOU AGAIN*
BABY LOVE†
DELICIOUS†

Side Two

MY SECRET (DIDJA GITIT YET?)***
HIDE AND SEEK*
LOST IN LOVE†
KINDA GIRLS WE LIKE††
MARYANN†††

MCAC-5515

MCA

SIDE ONE

COUNT ME OUT
(Lyrics by Vincent Brantley, Music by Rick
PRODUCED BY VINCENT BRANTI
RICK TIMAS FOR NEW GENERAT
PRODUCTIONS, INC.

A LITTLE BIT OF LOVE (IS ALL
(Ric Wyatt, Jr. and Chris Perren)
PRODUCED BY RICHARD RUDO
MICHAEL SEMBELLO

SWEET THING
(Danny Sembello, Richard Rudolph and
PRODUCED BY RICHARD RUDO
MICHAEL SEMBELLO

WITH YOU ALL THE WAY
(Carl Wurtz)
PRODUCED BY GEORGE TOBIN

LET'S BE FRIENDS
(Bernard Jackson, David Townsend and
PRODUCED BY VINCENT BRANT
RICK TIMAS FOR NEW GENERA
PRODUCTIONS, INC.

A JUMP & SHOOT PRODUC



MANAGEMENT AND DIREC
BILL DERN, RICK SMITH, STE

SIDE 1 □ *COUNT ME OUT – A LITTLE BIT OF LOVE (IS ALL IT TAKES) – SWEET THING – WITH YOU ALL THE WAY – LET'S BE FRIENDS*
SIDE 2 □ *KICKBACK – TONIGHT'S YOUR NIGHT – WHISPERS IN BED – WHO DO YOU TRUST – SCHOOL – ALL FOR LOVE*

A JUMP & SHOOT PRODUCTION
EXECUTIVE PRODUCERS:
JHERYL BUSBY AND BILL DERN



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MED
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THE LUNAR LEX

A

WIND-BITTEN

BOOK OF TOWE

THE LIBRARIA

WINTER AND SLUM

B

THE LUNAR LEXIC

SNOW ABOVE BLUE

SLEEP-FORM

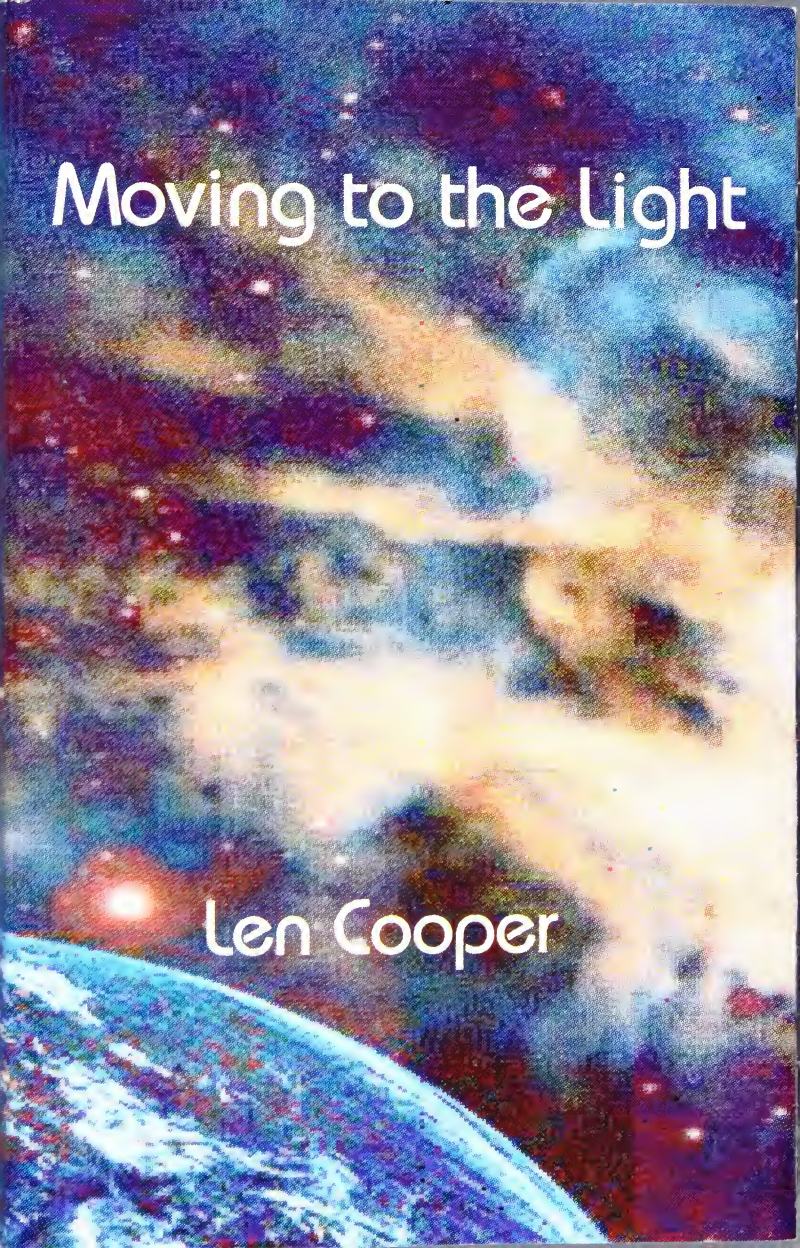


HYPNAGOGA
PRESS


The LOVE
of LAZARIS
Demonstration Copy
Not For Sale



Prelude to Lazaris


Moving to the Light
Len Cooper

Lazaris and the Dolphins





Journey with Lazaris